

# THE CANADIAN FILM DIGEST

March 1974

Serving the Canadian Film Industry since 1915

35¢

## Winnipeg Film Symposium looks at the Feature situation and finds: Crisis



Left to right: CFDC Executive Director Michael Spencer, distributor Linda Beath, co-op head Guy Bergeron, exhibitor Paul Morton, symposium organizer Len Klady, director Tom Shandell, Filmmakers Co-op's Kirwin Cox.

## Academy Award nomination list

**Movies coming to your theatres**

**El Topo comes to town**

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*The latest box office results, books,  
soundtracks, and producer Chalmers Adams  
on financing features*



# 14 ACADEMY AWARD NOMINATIONS for Paramount Pictures

## NOMINATED FOR 4 ACADEMY AWARDS

BEST SUPPORTING ACTRESS: Madeline Kahn  
 BEST SUPPORTING ACTRESS: Tatum O'Neal  
 BEST SCREENPLAY based on material from another medium: Alvin Sargent  
 BEST ACHIEVEMENT IN SOUND

The Directors Company presents

**RYAN O'NEAL**

A PETER BOGDANOVICH PRODUCTION

**"PAPER MOON"**

ADULT ENTERTAINMENT



## NOMINATED FOR 3 ACADEMY AWARDS

BEST ACTOR: Jack Lemmon  
 BEST SUPPORTING ACTOR: Jack Gilford  
 BEST STORY AND SCREENPLAY based on factual material or material not previously published or produced. Story and Screenplay: Steven Shagen

PARAMOUNT PICTURES CORPORATION and FILMWAYS, INC. present

**JACK LEMMON**

in A MARTIN RANSOHOFF Production

**"SAVE THE TIGER"**

Recommended as  
 ADULT ENTERTAINMENT

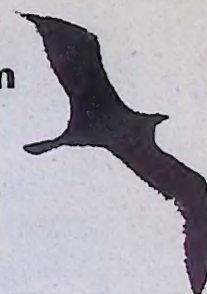


## NOMINATED FOR 2 ACADEMY AWARDS

BEST CINEMATOGRAPHY  
 BEST FILM EDITING

The Hall Bartlett Film  
**Jonathan Livingston Seagull**

EVERYONE'S BOOK IS NOW  
 EVERYONE'S MOTION PICTURE



## NOMINATED FOR 2 ACADEMY AWARDS

BEST ACTOR: Al Pacino  
 BEST SCREENPLAY based on material from another medium: Waldo Salt and Norman Wexler

Many of his fellow officers considered him the most dangerous man alive—an honest cop.

A PARAMOUNT RELEASE  
 DINO DE LAURENTIIS presents

**AL PACINO**  
 in **"SERPICO"**

ADMITTANCE  
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 16 YEARS OF AGE OR OVER



## NOMINATED FOR 1 ACADEMY AWARDS

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 HIS FIRST FILM SINCE "ROMEO & JULIET"

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## NOMINATED FOR 1 ACADEMY AWARDS

BEST SUPPORTING ACTOR:  
 Vincent Gardenia

Nothing is more important than friendship.  
 Not fame, not money, not death.

Paramount Pictures Presents

**Bang the drum slowly**

Starring  
 Robert De Niro

Michael Moriarty

Vincent Gardenia Color

ADULT ENTERTAINMENT



BEST SHORT SUBJECT

"The Legend of John Henry"





# THE CANADIAN FILM DIGEST

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## ACTRA Awards held

Saturday, March 2nd was the date of the third annual ACTRA Awards dinner. Sponsored by the Association of Canadian Television and Radio Artists — the Canadian union for performers and writers — the evening was a gathering to present a slate of awards honouring their peers.

From a small group two years ago to a sell-out two weeks prior to this year's event, the Awards have made great strides. This year, for the first time, they were broadcast nationally on the CBC later in the evening, and although the mechanics by the CBC were somewhat clumsy, national exposure was gained.

The actors and writers were in a jolly mood; surrounded by colleagues they knew and worked with, without the pressures of audience counts, they seemed to enjoy the evening greatly. And as Toronto's Hyatt Hotel's Regency Ballroom was packed, there could be no doubt about the success of the night. According to ACTRA's Margaret Collier, more than six hundred tickets were sold.

Emcee was Pierre Berton, and he welcomed the head table, which showed a more respectful

representation than in past years. The table included Donald Parrish, ACTRA National President; Secretary of State Hugh Faulkner; CFDC Chairman Gratien Gelinias; NFB's Marc Devlin; CRTC Vice-Chairman Harry Boyle; CBC President Laurent Picard; CTV Vice-President Philip Wedge; Global TV President Al Bruner; OECA Executive Director David Walker; Fred Davis; Emcee Pierre Berton.

Berton announced that next year's plans included some form of recognition for those in the craft sectors, an area not covered by ACTRA members. He said that the judges chosen to adjudicate the awards were from outside those directly involved, and therefore were more objective. Nominations are placed by the various branches on a regional and per capita basis. All nominations, therefore, are entered by one's peers.

The ACTRA Award, first presented in 1973, is a piece of sculpture commissioned by ACTRA from sculptor William McElcheran. It is a nude female figure. The John Drainie Award is a medal designed by sculptress Dora de Pedery Hunt.



Actor Gordon Pinsent presents the award for Best Dramatic Performance in the Visual Media to director Rene Bonniere, who accepted for winner Jackie Burroughs. This year Pinsent represented Earle Grey who was unable to attend to present this award named after him.

### BEST RADIO DRAMATIC WRITER

Judges: Brian Doherty, Davidson Dunton, Ann Henry, Elizabeth Kilbourn, Jamie Portman.

Presented by Brian Doherty.

Nominees: Helen French (Games), Paul Kligman (It All Ends Up in a Shopping Bag), James Nichol (Feast of the Dead), Munroe Scott (The Devil's Petition).

Winner: Munroe Scott.

### BEST SPORTSCASTER, RADIO OR TV

Judges: Ken Dryden, Milt Dunnell, Alan Eagleson, Trent Frayne, Abbie Hoffman.

Presented by Ken Dryden.

Nominees: Don Chevrier, Danny Gallivan, Pat Marsden.

Winner: Danny Gallivan.

### BEST RADIO DOCUMENTARY WRITER

Judges: Bob Blackburn, Harry Boyle, Esse Ljungh, Ian MacDonald, Richard Needham.

Presented by Hugh Faulkner.

Nominees: Rod Coneybeare (Frank Sinatra Special), Warren Wilson (Jon Vickers: A Life in Music), David Windsor (Death of an Empress).

Winner: Rod Coneybeare.

### BEST VARIETY PERFORMER(S) — RADIO OR TV

Judges: Sid Adilman, George Anthony, Ron Evans, Royce Frith, John Hobday, Eugene Kash.

Presented by Eugene Kash, representing Maureen Forester.

Nominees: Juliette (Juliette and Friends), Diane Stapley (Inside Canada), Wayne and Shuster (Wayne and Shuster Show: My Fair Partner).

Winner: Diane Stapley.

### BEST RADIO PUBLIC AFFAIRS BROADCASTER

Judges: Doris Anderson, Fred Diehl, Mel Hurtig, Helen James.

Presented by Doris Anderson.

Nominees: Harry Brown (As It Happens), Barbara Frum (As It Happens), Peter Gzowski (This Country in the Morning), Betty Kennedy (Betty Kennedy Show: China Today).

Winner: Barbara Frum.



Author W.O. Mitchell makes some of the wittiest remarks of the evening as he is about to present the award for Best Writing in the Dramatic mode in the Visual Medium.

### THE JOHN DRAINIE AWARD

Judging panel (past recipients): Esse Ljungh, W.O. Mitchell, Tommy Tweed, the late Jean Murray, Andrew Allen, Harry Boyle, Lister Sinclair, Graham Spry, Rupert Caplan.

Presented by Fred Davis.

The winner: Len Peterson.

### BEST ACTING PERFORMANCE IN RADIO (ANDREW ALLEN AWARD)

Judges: Davidson Dunton, Ann Henry, Lisa Hobbs, Elizabeth Kilbourn, Jamie Portman, Jean Tweed.

Presented by Jane Mallet.

Nominees: Marie Hohtanz (Nel in We Don't Need Another Widow McEachern), Sean Mulcahy (Daverin in Shadow of a Gunman), Denise Pelletier (Colette in Colette), Billie Mae Richards (Mutsemi in Echo of No Return).

Winner: Denise Pelletier.

### BEST DRAMATIC WRITER IN VISUAL MEDIA

Judges: Louise Bresky, Ron Evans, John Hobday, Joan Irwin, Pat Pearce.

Presented by W.O. Mitchell.

Nominees: Warren Graves (What You Always Wanted to Know About the Establishment), Charles Israel (Lighten my Darkness), Marian Waldman (The Trial of Polly Ugate), Grahame Woods (Vicky).

Winner: Grahame Woods.

### GORDON SINCLAIR AWARD

(For outspoken opinions and integrity)

Judges: Senator Keith Davey, Max Ferguson, Donald R. Gordon, Stuart Griffiths, Gordon Sinclair, Graham Spry.

Presented by Allan Small, representing Gordon Sinclair.

Nominees: Gordon Atkinson, Bruce Marsh, Howie Meeker, Charles Templeton.

Winner: Howie Meeker.

### BEST DOCUMENTARY WRITER IN VISUAL MEDIA

Judges: Joan Irwin, Helen James, Robert McCleave, David Orlikow.

Presented by Bernard Braden.

Nominees: Harry Rasky (Tennessee Williams' South), Munroe Scott (Days Before Yesterday: King of Canada), Chuck Weir (Fiddles of Sherbourne), George Woodcock (In the South Seas: Island of Solomon).

Winner: Harry Rasky.

## Astral: Bockner out, Stevenson in Columbia deal cooking

Martin Bockner has resigned from Astral Bellevue Pathe, and Mickey Stevenson has stepped in to replace him. At the same time Astral and Columbia Pictures are negotiating for Astral to assume Canadian distribution of Columbia product. A busy time on Davenport.

Bockner has said he will now form his own distribution company, and Stevenson, of course, has recently seen his former employer, National General Pictures, taken over by Warner Brothers. Amidst the continuing moves to and fro among the various distributors, a new twist has been added with current negotiations between Columbia and Astral.

Last year Bellevue Pathe, a Montreal based lab and feature investor, acquired the shares in Astral belonging to the widow of the late Gerry Solway. The new company became Astral Bellevue Pathe. Harold Greenberg and his three brothers, all of Bellevue Pathe, joined their business associates, the Bronfmans, on the new board of directors. Bockner, who was formerly President of Astral, remained in the position, as Astral was distribution and exhibition called a division of Astral Bellevue Pathe; some separation between the distribution exhibition arm and the lab arm was maintained.

Recently rumour has it that Bockner and the Greenbergs did not see eye to eye. Bockner left, but at this time still retains his stock in Astral Bellevue Pathe.

Columbia Pictures, headquarters in New York, has a huge bank deficit to overcome. They are consequently seeking ways to cut costs. And with a small amount of product through most of this year, the new Columbia management obviously sees the necessity to close some operations. Rather than simply close up Columbia in Canada, which has always

been a very autonomous unit in the organisation, an arrangement similar to that worked out between Bellevue Film Distributors and Twentieth Century-Fox would be most advantageous. Columbia in Canada has enjoyed a relationship of mutual support with Odeon theatres, and such a situation is not cast off easily. Furthermore, streamlining is the objective, not extinction. So, if the deal goes through, many Columbia people will move to Astral, some remaining on the Columbia payroll and some going on Astral's.

At this point in time (March 15) it is still in the negotiating stage. Rumours are the only reality. And until the signing on the dotted line, nothing is for sure. Obviously there are advantages to both sides, some more apparent than others, as well as disadvantages.

For one thing, Astral has a large roster of companies for whom they act as Canadian distributor. And they make money on them. For example, American International supplies a running number of money making 'B' movies. How happy American International will be if Astral has to spend time on Columbia is open to question. If AIP doesn't like the Astral-Columbia setup, who does Astral choose? A relatively weak Columbia with what looks like a strong future, or a strong AIP with a good track record? Only Astral knows for sure.

Right now, however, it is all "No comment" from both sides and all corners.

One rumour says that the Columbia deal will be official on April 1st. Commented one executive involved, "I wouldn't pick a rotten day like April Fool's day. That says something about whoever started the rumour."

Actually, if something does take place, it looks like it won't until well after the Academy Awards in April.

## Concessionnaires plan Regional meet in Toronto

A one-day mini-convention is being conducted by Canadian Region no. 9 of the National Association of Concessionaires on Monday, April 22, 1974, at the Royal York Hotel, Toronto, it was announced by Mr. Harold F. Chesler, NAC President.

The Canadian Regional Convention, which usually draws between 200 and 250 food and drink concessionaires in all branches of the leisure time field, is being held in conjunction with the Canadian

Foodservice, Hospitality & Educational Exposition at Exhibition Park in Toronto.

A comprehensive business session on April 22 has been planned by the NAC Canadian regional committee, which will include a vast number of topics: "Six Steps to Success"; "Supply and Demand"; "How Your Association Assists"; "Leisure Time Refreshments"; "Motivation Today"; "People & Popcorn" and "Arena & Parks Concessions".

The current list of speakers is: C.L. Sweeney, The Odeon Theatres (Canada) Ltd., NAC Director; Sydney Spiegel, Super Pufft Popcorn Ltd., NAC Regional Vice President, Eastern Canada; Harold F. Chesler, NAC President; Charles A. Winans, NAC Assistant Executive Director, and Julian Lefkowitz, L&L Concessions Co., NAC Past President. Names of other speakers will soon be announced.

Following the conclusion of the business session on April 22, delegates will tour the Foodservice Exposition, known as HostEx '74, in the Coliseum and Industry Building, Exhibition Park.

Committee members, in addition to Spiegel and Sweeney, are: Harold F. Chesler, NAC President; Virgil Odell, NAC Chairman of Regional Meetings; Ms. Maryann Corbett, North York Arenas; Gerald R. Dillon, Theatre Confections Ltd.; Dudley Dumont, Twinex Century Theatres; John Dymont, Theatre Confections Ltd.; Ron Hodgkinson, NAC Vice President, and J.F. Senior, NAC Regional Vice President, Western Canada.

### BEST ACTING PERFORMANCE IN VISUAL MEDIA (EARLE GREY AWARD)

Judges: Louise Bresky, Marc Gervais, Jack Miller, Pat Pearce.

Presented by Gordon Pinsent, representing Earle Grey.

Nominees: Jackie Burroughs (Vicky, TV), Diane LeBlanc (Susan in Lighten my Darkness, TV), Chuck Shamata (Chino in Between Friends, Feature Film), John Vernon (Kip Caley in More Joy in Heaven, TV).

Winner: Jackie Burroughs.

### BEST TV PUBLIC AFFAIRS BROADCASTER

Judges: Senator Keith Davey, Donald R. Gordon, Stuart Griffiths, James M. Minifie, Gordon Sinclair.

Presented by Harry Boyle.

Nominees: Adrienne Clarkson (Take 30: African Famine), Fred Davis (Fred Davis Show), Bill Guest (Reach for the Top).

Winner: Adrienne Clarkson.



# CFI archives proposal announced

The Canadian Film Institute is a publically-financed body operating on the Federal level out of Ottawa. Its main purpose is to provide research materials in the world of film — all film, not only Canadian efforts.

Its task grows greater as the world of film itself expands. Yet, as the following statement of principals illustrates, the policy behind one of its main functions and one of the most important necessities for Canadian film persons, that of establishing a public archives for film knowledge, does not really exist; or, as in so many other areas of film, it has been shunted over to some other bureaucratic entity that has no real relationship to film.

Peter Morris of the Institute presented the following Statement of Principles at the recent Winnipeg symposium:

"As a group of concerned film professionals, we feel that certain decisions are being made by the federal government which are detrimental to the development of film culture in Canada. These decisions have been made within the confines of the public service without reference to the professional opinion of the film community.

"A policy concerning film archives has been evolved by the Public Archives that will have long term ramifications for film archival work throughout Canada. This policy was shaped by senior staff of the Public Archives, and adopted by a committee of four civil servants. These men have limited experience and knowledge of film archival work. Furthermore no agency or individual active in film archival work was asked to comment on the proposals now ready for presentation to Cabinet.

"Nearly two years ago a brief entitled "Cinema Canada" was presented to the Secretary of State. No response was ever received to the proposal. Its key recommendation was for a federal government agency with responsibilities for film archival, film cultural and information work. It would be

an agency with a primary role in the art of film, which could parallel for Canadian and foreign film the work of the National Gallery in fine arts. In order that it properly reflect and be responsive to the interests and needs of film makers, teachers and the film community at large, it was recommended that this agency not be made a section of some larger entity. It was also recommended that the existing resources of the Canadian Film Institute be incorporated into this new film cultural agency.

"To suggest that the Public Archives adopt this role and enter the film cultural field is a mystifying resolution to an important question. The Public Archives is operated by historians and librarians; it has no roots in, nor links with the film community: yet we are asked to assume that this agency will suddenly become responsive to the needs of this community. The established pattern in other countries is to have a "cinematheque" or "film museum" concerned with film as art, while the national archives devotes itself to preserving newsreels and other historical records. Can anyone visualize the Public Archives stimulating Canadian cinema in the way the Cinematheque has French cinema?

"We call on the Secretary of State to establish an independent commission to examine this whole question and make recommendations directly to him. This commission must include representatives of the film community as a whole, film archival and cultural agencies, film makers and film professors. There is no reason why this commission should not be able to present its report within three months.

"We call for this small delay on a question of great importance to the Canadian film community. Why accept a policy which may compromise the development of film and film culture in Canada when a proper enquiry will give us the opportunity of creating a policy which will better serve our needs?"

## Variety Club plans Mame night



Variety Club Chief Barker Doug Wells accepts a \$500 cheque from reps of the Miss Famous Players panel.

Tent 28 of Variety Clubs International, headquartered in Toronto, will host a fund-raising pre-opening night of Mame, Warner Brothers' new musical starring Lucille Ball. Date is March 28 at the Eglinton theatre, and tickets are ten dollars per couple. Variety expects to raise about \$2,000 for their efforts at Variety Village by holding this event. By the beginning of March over half the tickets had been purchased. Sales are being handled by Mrs. Harrison at the Club offices and Jim Cameron of Famous Players.

More news and activities were announced at the monthly meeting, held March 5th. Saturday, March 16th a St. Patrick's Day Party was held. Event was sponsored by Women of Variety and tickets were \$3.00.

Tent 28 is celebrating its Silver anniversary this year, and Chief Barker Doug Wells said that consequently the June graduation exercises at Variety Village will be extra special. He also announced that the Variety International Convention, to be held in San Francisco May 28-31, has apparently attracted enough interest in Toronto area to explore the possibilities of a charter flight.

The second annual Bikeathon fund raising day has been scheduled for April 21st, with the 28th being the alternate date. Three new courses have been added this year to bring the total to six in the Metro area. Syd Koffman and Jack Sturman are chairmen of the event.

Special guests at the luncheon included the British High Commissioner Sir Peter Telford-Heyman; British trade commissioner Reginald Samples; Australian Trade Commissioner R.B. Hines; CTV executive Arthur Weinthal; Bill Banner from Capitol Records; Ben Kaplan from West Coast Variety; and CBC people Jim Guthrow, Ray McConnell, and Chuck Weir.

Entertainer Rolf Harris was one highlight of the gathering. He sang, told jokes, painted, and performed to a very appreciative audience.

Chief Barker Doug Wells was presented with a \$500 donation to the Variety Heart Fund. Source was the Miss Famous Players Theatre Panel, who have decided to make Variety their charity project this year. Group is made up of Grade 12 and 13 representatives from Metro schools. They meet every third Saturday for a screening and a talk by a special guest. Guests have included TV personality Sue Lumsden, a police cadet, and a grooming demonstration.

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# Market Report

## ENTERTAINMENT STOCKS

STOCK	CLOSE JAN. 4	CLOSE MAR. 1	NET CHG.	HIGH 73-74	LOW 73-74
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### TORONTO STOCK EXCHANGE

Baton	5 $\frac{1}{8}$	4.90	— .23	7 $\frac{1}{2}$	4.80
Bushnell	9	8 $\frac{3}{4}$	— $\frac{3}{4}$	9	8 $\frac{1}{8}$
Canadian Cable Systems	15 $\frac{1}{4}$	16 $\frac{1}{2}$	+1 $\frac{1}{4}$	18 $\frac{3}{4}$	13 $\frac{3}{4}$
CFCN	7	7 $\frac{1}{4}$	+ $\frac{1}{4}$	8	6 $\frac{5}{8}$
CHUM B	8 $\frac{5}{8}$	8 $\frac{5}{8}$	—	9 $\frac{5}{8}$	8
IWC Industries Ltd.	2.25	2.15	— .10	2.50	2.00
Maclean-Hunter Cable	12 $\frac{1}{8}$	12	— $\frac{1}{8}$	12 $\frac{3}{4}$	11 $\frac{1}{2}$
Premier Cable	9	9	—	9 $\frac{3}{8}$	8 $\frac{1}{2}$
Q Broadcasting	3.65	3.60	— .05		
Rank Organization	6 $\frac{1}{4}$	6 $\frac{1}{4}$	—	7 $\frac{5}{8}$	5 $\frac{7}{8}$
Selkirk A	13 $\frac{1}{4}$	13 $\frac{5}{8}$	+ $\frac{3}{8}$	14 $\frac{1}{2}$	12 $\frac{1}{4}$
Standard Broadcasting	9 $\frac{3}{4}$	8 $\frac{1}{2}$	—1 $\frac{1}{4}$	10 $\frac{5}{8}$	7 $\frac{1}{2}$
Western Broadcasting	11 $\frac{3}{4}$	12 $\frac{1}{8}$	+ $\frac{3}{8}$	12 $\frac{1}{4}$	11 $\frac{3}{4}$

### MONTREAL STOCK EXCHANGE

Astral	1.40	1.30	— .10	2.25	1.10
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### VANCOUVER STOCK EXCHANGE

All Can	2.50	3.45	+ .95	3.60	2.35
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### NEW YORK STOCK EXCHANGE

Columbia Pictures	3 $\frac{1}{2}$	3 $\frac{3}{8}$	— $\frac{1}{8}$	9 $\frac{7}{8}$	2 $\frac{1}{4}$
Walt Disney	44 $\frac{5}{8}$	43 $\frac{5}{8}$	— 1	123 $\frac{7}{8}$	35 $\frac{1}{8}$
Gulf & Western	24 $\frac{3}{8}$	25 $\frac{5}{8}$	+1 $\frac{1}{4}$	35 $\frac{3}{4}$	21 $\frac{3}{8}$
Lowes	20 $\frac{3}{4}$	19 $\frac{7}{8}$	— $\frac{7}{8}$	48	16 $\frac{1}{4}$
MCA	21 $\frac{1}{4}$	24 $\frac{1}{4}$	+3	34 $\frac{1}{4}$	17 $\frac{3}{4}$
Metromedia	8 $\frac{1}{4}$	8 $\frac{1}{4}$	—	32 $\frac{1}{4}$	6 $\frac{5}{8}$
MGM	11	13 $\frac{1}{4}$	+2 $\frac{1}{4}$	24	7 $\frac{1}{4}$
Transamerica	9 $\frac{1}{2}$	9 $\frac{3}{4}$	+ $\frac{1}{4}$	17 $\frac{5}{8}$	8 $\frac{3}{8}$
20th-Fox	6 $\frac{1}{2}$	8 $\frac{7}{8}$	+2 $\frac{3}{8}$	12 $\frac{3}{8}$	5
Warner Communications	16 $\frac{3}{4}$	17	+ $\frac{1}{4}$	39 $\frac{1}{8}$	9

### AMERICAN STOCK EXCHANGE

Allied Artists	3 $\frac{7}{8}$	3 $\frac{1}{8}$	— $\frac{3}{4}$	4 $\frac{1}{2}$	1 $\frac{7}{8}$
Cinerama	1 $\frac{1}{4}$	1 $\frac{1}{8}$	— $\frac{1}{8}$	2	$\frac{7}{8}$
Filmways	4 $\frac{1}{4}$	5	+ $\frac{3}{4}$	6	2 $\frac{1}{8}$
General Cinema	12 $\frac{1}{8}$	12 $\frac{3}{8}$	+ $\frac{1}{4}$	37 $\frac{1}{4}$	7

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## Last Tango Manitoba win upheld

The Attorney General's department of the Manitoba government has lost its bid to have the decision regarding Last Tango in Paris reversed. Pic was again found to be not obscene.

The distribs, United Artists, and the exhibs, Odeon-Morton Theatres, were charged with having and showing an obscene film when the pic opened last year. In the trial that followed, both distrib and exhib were cleared. The government, however, was not satisfied, and appealed the verdict.

The Manitoba classification board had rated the pic restricted, but no matter what rating this body gives, it is really only advisory, as the pic and those in-

involved in showing it are still liable for prosecution under the criminal code. Censorship is a provincial matter; obscenity is in the federal criminal code, but is administered by the legal divisions of the provincial governments. Great confusion arises across the country because of this mangled specialisation of powers.

Added to the Manitoba situation was a rumoured political axe to grind, as a rivalry supposedly exists between the two arms of the provincial government.

Legal fees for the accused are said to have been upwards of \$75,000.

At the time of the Appeal decision last month, the government hinted it would carry the case farther, but to date has not done so.



# Domestic Notes

People, Places and Events from Across Canada

**Results:** The Neptune Factor, made in Canada pic produced by Quadrant and Bellevue Pathe, has grossed 5.25 million dollars worldwide to date, and the backers will be paid off by early summer. . . . One of the most successful movies in New York recently went largely unheralded in Canada. Pleasure Palace, a made in Toronto softcore porno, has been playing well in the big city. A several-minute orgy was added to the American version. Producer was Bennett Fode and director was Ed Hunt. . . . On the other side, August-Vision IV's pic, Black Christmas—formerly called Stop Me—has been postponed. Apparently Margot Kidder and Olivia Hussey were signed as leads, too. . . .

Jan Kadar's *Lies My Father Told Me*, made in Montreal some time ago but held up because of editing problems, may see the screen yet. Kadar was in Canada recently and did some work on it. . . . Leonard Yakir's *The Mourners*, a CFDC low-budget effort to be made in Winnipeg, has been postponed because of insufficient funding. . . . CTV has sold its *Untamed World* series to the Soviet Union. Ten episodes are in the package. . . . Freemantle adds Ethiopia and Taiwan to the 38 other countries presently receiving the *Black Beauty* series. . . .

Mutual Films launched Jean-Claude Lord's *Bingo* amid great hoopla. The director and stars toured, a novel came out simultaneously with the opening, and the theme song has been recorded. . . . Andre Brassard's first feature, *Il Etait une Fois Dans L'est*, opened March 1st in six Quebec houses. The script is by Brassard with Michel Tremblay, and concerns further adventures of Tremblay characters seen in his plays. It's a Carle-Lamy Mojack production, distributed by Cineart.

Cinera will make one hundred five-minute shorts on the American Revolution for the U.S. Bicentennial. Sound tracks will be done by Bernard Cowan. . . . Knowlton Nash of the CBC's Public Affairs section has optioned a novel for a TV feature. It's currently the number one bestseller in Canada, and is Richard Rohmer's *Ultimatum*. . . . K-Tel is distributing a Civil War impossible mission pic called *A Reason to Live A Reason to Die*. Stars are James Coburn and Telly Savalas. . . .

CBC has commissioned a half-hour animation special for Christmas. Called *The Gift of Winter*, it's by husband and wife artists John Leach and Jean Rankin. Voices will be done by Gilda Radner, Valri Bromfield, Dan Aykroyd and Gerry Salsberg. A 35 mm animation camera is being installed in their home by Hans Greening. . . . The rights to the long-running Canadian TV series *The Plouffe Family* have been sold to an American company. Concept will be altered to feature a Mexican-American family.

**Showings:** Norman McLaren's films are the feature every Wednesday lunch time during March at the National Gallery in Ottawa. . . . *Play Ball*, a film by artist John Gould consisting of his drawings and live Expos cuts will be shown at the New York American Film Festival May 14-18. . . . An exhibition of Ontario High School student films was held at York University in Toronto from March 6-8. Fifteen films per night were shown. Judges included composer Louis Applebaum, Dean Joseph Green, Alan King, Patricia Watson, and John Katz. . . .

The Advertising Film Festival, to be held at Cannes from June 17-22, is looking for delegates and entries. Forms can be obtained from Adfilms, 2221 Yonge Street, Suite 604, Toronto M4S 2B4. Deadline is April 8. Canadian juror is T. O'Malley of Vickers and Benson ad agency, Toronto. . . .

**Kudos:** CTV won the Golden Nymph Award at the 14th International TV Fest in Monte Carlo for *Hear No Evil, See No Evil, Speak No Evil*. Produced by Jack McGaw with Tim Ralfe, the program dealt with industrial espionage and eavesdropping. . . . The NFB carted off a few. Don Arioli's *Tilt* won The Special Award for Excellence from the American Institute of Planners. Co Hoedeman's *Tchou Tchou* won the Gold Proxinoscope at the

International Festival of Animation in New York. It was best kid's film. Director Bretislav Pojar's *Balabok* won the 1973 Critics' Award at the Sri Lanka Festival. The Santarem (Portugal) Festival of Films on Rural Topics awarded Bernard Gosselini's *Capture* a Bronze Trophy, Herb Taylor's *The Forest Regions of Canada* a Bronze Trophy, and Les Drew's and Mike Mills' *In A Nutshell* a Silver Trophy.

The Canadian Film Awards may not be held this year. An ad hoc committee is trying to sort the debris from last Fall's chaos, but to no avail as of now. . . . And in the sales end, Michael Spencer, CFDC Executive Director, has led a delegation to India and returned with showings for several Canadian films. Accompanying Spencer were Gilles Carle and Carole Laure. Films will be shown in Bombay, Calcutta, and Madras. Pics include *La Mort D'un Bucheron*, *Wedding in White*, *Kamouraska*, *Isabel*, *Rejeanne Padovani* and *Isabel*.

**Published:** Crawley's is distributing the Kodak book *Movies Move People* as part of a sales campaign. . . . The 10th Catalogue of Films on Art has been published. Listing all films on the arts available in Canada, it is available from the Canadian Centre for Films on Art, 6th Floor, 150 Kent Street, Ottawa K1A 0M9. Director is Dorothy Macpherson. Sources for films are the Canadian Film Institute, the NFB, the National Gallery, and diplomatic missions. Total is 1500 films. Borrowing is free except for transportation charges and a small service charge, from either the Centre or ten regional libraries. Indexed by title, subject, etc., available in English or French, the catalogue is published with the support of the Canada Council and the NFB.

**People:** Frank Grisbrook of Bellevue Film Distributors is now booking 16 mm full time, and he reports that Bellevue is now handling the MGM Children's Program. . . . Rod Steiger and Ron Ely are among the celebrities due into Toronto for a National Ballet Charity Tennis Tournament on April 5-7. . . . John Deutsch and Mavor Moore have been appointed to the Canada Council for three year terms. . . . Actor Doug McGrath of *Going Down the Road* left for the U.S. some time ago because of lack of work here. He's planning to take out American citizenship. . . . And another Canadian thespian, Sue Helen Petrie, will make the southern quest too. She complains of the same problem. . . . To give you an idea, Canadian Film Award and ACTRA Award winner Jackie Burroughs earned only \$5000 last year. . . .

W. Len Smith replaces Alastair Banks as Director of Canadian Sales for Warner Brothers TV. . . . Hildegard Koblich (Hilly) of Universal, and an active member of WOMPI, will return to her native Germany after fifteen years in Canada. She was on the executive board of WOMPI for seven years. The Toronto Club held a dinner in her honour at the Rathskeller in the Walker House hotel on March 13.

**More screen news:** Alberta's censor board has passed *The Exorcist* and is currently debating about *Last Tango*. . . . Toronto grosses continue to be healthy. *The Exorcist* rings sixty to seventy thousand weekly, *Way We Were* twenty, *The Sting* thirty-five weekly. *Serpico* took in twenty-five in its first weekend at two theatres, and *Paperback Hero* closed after eighteen weeks with one hundred thousand from the New Yorker.

All-World Cinema has won a judgement over Lucien Gauthier in Montreal. Gauthier bought prints of Chaplin's *The Gold Rush* and *Payday* in the U.S. and distributed them here. Trouble is that copyright is in full effect, and All-World has the rights in Canada.

**Died:** Kenneth K. Reason of the Odeon chain. He was 52. He joined Odeon in 1970 as sound engineer after being with General Sound in Montreal for eighteen years. Born in Montreal, he resided in Brampton, Ontario, where he was buried. He leaves a wife, two sons and three daughters and three grandchildren.

## Focus On: Charlotte Rampling

Actress Charlotte Rampling was in Toronto for the opening of her latest film, John Boorman's *Zardoz* for Twentieth Century-Fox. These were some of her comments, at a busy hotel room chat. (More next month)



**On John Boorman:** He is an interesting and intelligent film maker and it was a pleasure to work with him, but his dialogue doesn't match up to his visuals.



**On Britain today:** I'm not pessimistic about what will happen in the long run, because the British always somehow manage to pull through, but it's not like wartime days when everybody said to hell with Hitler. They've really got nothing at the moment to say to hell with. I personally don't get involved politically in any public way.



**On her role in Zardoz:** The males and females in the Vortex are one big family. She fights Zed to the kill to protect them. But at the moment of the kill she realizes he is her only chance. He can supply what the other males can't: the fulfillment of having a child.



**On Connery's role:** He brought more to the character than ostensibly was there; a depth. You moved and saw with him. When he learned, you learned; when he understood, you understood.



**On her entry into movies:** I had done some cabaret with my sister and the idea of acting intrigued me. But I didn't study — until later — because I didn't have the discipline. Then quite by accident I got into a film crowd because I had done some modelling. Roman Polanski saw some pictures of me and said I should act. So here I am.

**Digest Casting and Positions -**  
The easiest way to fill  
the positions you have vacant.

See page 20



## Editorial

### Lessons from Winnipeg

The Symposium on Canadian Film, held in Winnipeg last month, revealed beyond a doubt that the feature film industry in this country is now at a point of no return. It also revealed that certain objectives, almost side-effects, are necessary now more than ever.

The first, and most important, objective is to have more conferences like this one. Canada's feature community is really centred in three cities: Toronto, Montreal and Vancouver. Most of the activity is in Toronto. Why, then do we have to go to Winnipeg to discuss the state of the industry?

Not that Winnipeg is bad or out of the way or some such nonsense. No, it is very important to spread the word around, and so Winnipeg and other smaller centres should have direct access to information such as the symposium provided. Only then will we have a national recognition that a feature industry is important to the country.

What I really mean is that, with all the problems the industry faces, why haven't we gathered together where there are more of us at any one time? It's vital to do it, and regularly.

Another important lesson comes from this fact. All points of view should be represented at these conferences. Groups with common goals should be formed and be vocal, but it's not enough to talk to the government, we have to talk to each other. Capitalist or communist or whatever, there is a goal common to everyone,

and the first priority is establishing a common front. Although Winnipeg was a little too heavily represented in the more aid-favouring groups, there were enough people there to talk about features from other points of view, with the result that a greater sense of common purpose prevailed.

Winnipeg's benefits also included a greater awareness of certain aspects of features which have been too neglected in the past. One is definitely publicity and promotion. The number involved in that discussion, although missing too many people, made it abundantly clear that unless steps are taken to improve dissemination of information from the day a project is announced, there is very little hope of making a dent in the market.

Another happy realisation came through the screenings. No matter what anyone says in general about CFDC competence, there is one program working: the Special Low-Budget Program. Each of the \$100,000 films showed limited commercial potential, although not as little as some distributors and exhibitors would think, but they showed great filmmaking ability. And they got a positive response from the audience, more than some high budget features.

The entire three day experience must not be allowed to expire. Some enthusiasm and momentum was built up. Let's hope it doesn't disappear into scattered remnants, because that's what the feature industry will do if such idea sessions are not exploited.

### More to hope for in 74

Last issue I outlined some things that I would like to see happen in the film industry this year. Touring festivals, more visual exposure of the diversity of the physical country, a more positive attitude in the media about our films, and so on. I'd like to add some more.

Carrying the editorial statement above one step further, I'd like to see many more such conferences held. Talk sessions on all aspects of the industry combined with screenings and social gatherings. And all across the country, not just in the main centres.

At press time CTV and CBC, as well as Global, have begun buying Canadian features in more than a token manner. Television exposure is crucial to developing an audience that acknowledges Canadian creativity. Familiarity with actors, directors, places and regional idiosyncracies can only happen with the mass aid of TV. Much more is needed in that area.

Of course we all want to hear from the Secretary of State about the government's official film policy. We don't expect to hear, but we want to. I'd include such a revelation in my 'must haves' for the coming year. It's always good to get a laugh.

Let us have more initiative from producers

and distributors in the area of publicity and promotion for Canadian efforts. Not only features — the public is probably almost totally unaware that Canada has had a film industry for decades, and one outside of the NFB. Not only wider exposure for these efforts in the sponsored and information films, but also wider recognition of the substantial achievements in this highly competitive arena.

The Canadian Film Awards. Let us have them! At this time the very existence of the awards is in doubt. Last Fall's chaos has still not been overcome. But they are necessary and important. By slightly altering two aspects of the Awards, they can become a positive force. First, make the awards into a festival. Show experimental films, shorts, and everything — to the public. Plan a post-awards tour of the country, for both filmmakers and films. Extend the time to two weeks, for screenings and so on.

Next, learn a lesson from Queen Victoria. Hold the awards in Ottawa at the National Arts Centre. They belong there, in the one city in Canada that has a federal feeling, and still represents regional differences. Ottawa is where they belong.

There's more to hope for in 1974, but how much more can anyone ask for?

## Dollars and Sense

A Guest Commentary

### Financing Features: How to Cope

First of two parts

By G. CHALMERS ADAMS

Chalmers Adams is a Canadian feature producer. His latest film in release is Don Shebib's *Between Friends*. He is currently planning another feature.

The last five years have witnessed the laying of a solid foundation for the production of Canadian feature length films. The cost has not been high considering the catching up that had to be done. What will happen in the next five years has become a vitally important question to those active in the business, and the level of financing will certainly be, in the light of the competitive quality of properties and creative personnel available to mount production of quite attractive projects, the determining factor. The question "Where will the money come from?" is the burning question for producers in the private sector.

There can be no doubt that the federal government, acting through the Canadian Film Development Corporation which has spent some ten million dollars on feature production, has a commitment to this future. The CFDC's funds have been supplemented recently by an additional ten million dollars. We can expect that this agency, knowing the importance of foreign markets, will be increasingly selective of the projects seeking endorsement, with a view to the creation of more commercial product.

However, as the scale of production increases, as it must do given the ambition in evidence with current projects, and because a low ceiling on investments dictates that the CFDC's contribution will become a relatively smaller part of the total financing plan, producers must look to new sources.

#### The past record

The low rate of commercial success to date has made Canadian distributors, who have no great store of funds for investments, less enthusiastic about taking risks. Though it may be a rather short-sighted view of prospects, clearly their investment is protected only in the market they are just beginning to understand well, the Canadian market. Nor can they be assured playing time, absent some regulation of the theatres through quotas, for films for which they might reasonably

be expected to provide advances against rental. Nor is there much assistance for efforts which they could make to penetrate the fundamentally important United States market; the revenues they pay to U.S. suppliers are skimmed almost without restrictions and as a result the Canadian distributor has little negotiating power.

Exhibitors, too, are reluctant to expand their financing activities because, quite apart from an unimpressive box office record, Canadian films have not been launched with the kind of gusto the exhibitor knows the foreign distributor can provide for his feature across North America.

The need for greater production value coupled with the glowing ambition of Canadian film makers means that a film's cost will now rise considerably above the half million dollar level at which most producers have struggled, often achieving remarkable critical success.

As budgets increase producers will be looking to "package development" which includes elements ultimately attractive for television broadcast, the sales from which will afford added protection to their backers. This in not to gainsay the wide screen values which give the thrill of excitement to theatrical audiences and, of course, to the producer.

#### Investor approach

However, to ensure backing of the theatrical feature the producer will have to approach investors with the proposition that they should be "pound wise and penny foolish".

That is, risks must be spread at the development stage of the selection of properties, rather than taken dramatically at the point where financing production of a single film is at stake. Why? Simply because the two most likely contributors to motion picture financing, the powerful distributors and the venture capital groups, can be assured thereby that a selection of the best project at any point in time and that a steady flow of fully con-

Continued on page 14

## Letters to the Editor

### About the CFDC, Canada Council, and Government Aid

To the Editor:

M. Pierre David, while an obviously successful distributor and promoter, fails to stimulate this reader in his arguments about the CFDC in your January February issue. He just doesn't go far enough.

We have a history in this country of government assistance to the arts. Why should the film industry be any different from any of the other arts? Why is there no provision for direct aid, without the condition of financial return as an investment?

Every other cultural activity, and film is a cultural activity, receives aid through Canada Council support, local support, etc. Support is the key word. Right now the public is not supporting the growth of a feature film industry. It didn't support regional theatre or painting or the National Ballet until aid was given to establish the basic existence of these entities. So why is film any different?

Before people pack the theatres for Canadian Films, we must see to it that enough activity is available to them. That's why regional theatre has blossomed — it was supported until it could build an audience.

A.D. Fairweather  
Prince Albert

To the Editor:

To date your publication has not shocked me too often. A few cuss words here and there for effect, some semi-clad young ladies, and other limited bits of degeneracy have crept in, but for the most part I would let my little old mother read it anytime.

But now I have been shattered: the Canadian Council is providing aid to filmmakers!

There has always been a void in filmmaking that has not existed in the other creative activities in this country. The whole process of developing a film property has been all speculation. Write the script at night, phone and hustle during the day, all the while working at some other job. Because you have to eat.

And the Canada Council, which has removed this basic distraction from other creative workers, is about to do the same for filmmakers.

Even at this small level, it's desperately needed.

J. Winfield  
Toronto

### About box office grosses

To the Editor:

Regarding your lead story on box office results this winter, it seems to me that there are several reasons for this performance, but too often, because we are conditioned to think of things in terms of dollars, we miss the real point of why movies are doing well.

It's not because ticket prices are up. It's not because all of a sudden we have marketing geniuses in the distrib and exhib organisations. It's not because television is so bad.

It is simply that movies are being made that are better than any in recent years. Perhaps the box office decline was due not so much to alternatives such as TV and other leisure activities, but to the generally crummy level of filmmaking.

Now we have a new crop of directors, writers, and actors, as well as a new attitude on the part of the public as to what movies should offer. Depth, characterisation, interesting subject matter and sophistication in technique are what the business is all about today. To complete the picture, new managements at the various distributors seem to be more receptive to these facts, and are willing to encourage them.

It all makes the 1970's look like a potentially golden decade, artistically and financially.

F. Blumsen  
Lindsay, Ontario

### About The Showmanship contest

To the Editor:

I notice on page five of your January February issue that the concept of a showmanship contest has been revived. Good for you!

Many years ago the U.S. had one. Of course in those days managers of theatres had more responsibility: they booked and promoted themselves.

It's good to see a return to local initiative possibilities now. The manager, acting as a direct, immediate and locally placed person for the chain in the community, can develop a commitment to the community which, in the long run, can only help business.

I look forward with keen anticipation to seeing the results of the Showmanship contest.

A. Hart  
Toronto

Readers' comments are always invited, provided they are concise and to the point. Send your ideas on any subject to: Letters to the Editor, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. We'll print the best.



# Pre-View:

## THE ABDUCTORS

Distributor: Cinepix  
Cast: Cheri Caffaro, Richard Smedley, Jennifer Brooks, William Grannell.

Credits: Producer: Ralph Desiderio; Director and Writer: Don Schain; Cinematography: R. Kent Evans; Music: Robert G. Orpin.

Story: Ginger sets out to destroy a white slave bondage group in her usual adventure fashion.

## ALICE IN WONDERLAND

Distributor: Bellevue Film Distributors  
Cast: The voices of Kathryn Beaumont, Ed Wynn, Richard Hadyn, Sterling Holloway, Jerry Colonna, Verna Felton.

Credits: Production supervision: Ben Sharpsteen; Directors: Clyde Geronimi; Hamilton Luske, Wilfred Jaxon; Directing animators: Milt Kahl, Ward Kimball, Frank Thomas, Eric Larson, John Lounsbery, Ollie Johnston, Wolfgang Reitherman, Marc Davis, Les Clark, Norm Ferguson; Musical Score: Oliver Wallace; Songs: Bob Hilliard, Don Raye, Sammy Fain, Gene de Paul, Mack David, Jerry Livingston, Al Hoffman.

Story: Walt Disney's animated adaptation of Lewis Carroll's Alice in Wonderland and Through the Looking Glass.

## ALIEN THUNDER



Distributor: Ambassador Film Distributors  
Cast: Donald Sutherland, Chief Dan George.  
Credits: Producer: Mario-Jose Raymond; Director: Claude Fournier; Screenplay: W.O. Mitchell, George Malko.

Story: In 1895 an RCMP sergeant is sent to bring back his man.

## THE APPRENTICESHIP OF DUDDY KRAVITZ



Distributor: Astral Bellevue-Pathe  
Cast: Richard Dreyfuss, Micheline Lanctot, Randy Quaid, Joseph Wiseman, Jack Warden, Denholm Elliot, Henry Ramer.

Credits: Executive producer: Gerald Schneider; Producer: John Kemeny; Director: Ted Kotcheff; Screenplay: Mordecai Richler; Adaptation: Lionel Chetwynd; Cinematography: Brian West; Casting: Lynn Stalmaster; Designer: Ann Pritchard; Editor: Thom Noble; Production Manager: Don Buchsbaum.

Story: Richler's story about a young boy growing up in the late forties and his powerful ambition to be the richest and the best.

## BATTLE OF THE AMAZONS

Distributor: Astral Bellevue-Pathe  
Cast: Lincoln Tate, Lucretia Love, Paola Tedesco.

Credits: Producer: Riccardo Billi; Director: Al Bradley.

Story: Hell hath no fury like ten thousand women scorned.

## BLAZING SADDLES

Distributor: Warner Brothers  
Cast: Gene Wilder, Cleavon Little, Harvey Korman, Madeline Kahn, Mel Brooks, Slim Pickens.

Credits: Producer: Michael Hertzberg; Director: Mel Brooks; Screenplay: Mel Brooks, Norman Steinberg, Andrew Bergman, Richard Pryor, Alan Uger; Cinematography: Joseph Biroc; Editors: John C. Howard,

Danford Greene; Music by John Morris, Songs by Mel Brooks.

Story: A group of baddies make a black the sheriff of a racist western town in order to drive the people out and thus gain the land which has been designated a railway route, in this insane comedy.

## BLOODSPATTERED BRIDE

Distributor: Ambassador Film Distributors  
Cast: Simon Andrew, Maribel Martin, Dean Selmier, Alexandra Bastedo.

Credits: Written and Directed by Vincente Aranda.

## CONRACK

Distributor: Twentieth Century-Fox  
Cast: Jon Voight, Hume Cronyn, Paul Winfield, Madge Sinclair, Tina Andrews.

Credits: Producers: Martin Ritt, Irving Ravetch; Director: Martin Ritt; Screenplay: Irving Ravetch, Harriet Frank, Jr.; Cinematography: John Alonzo; Designer: Walter Herndon; Sound: David Ronne.

Story: An idealistic white schoolteacher must use unconventional methods to conquer the fear and ignorance of his all-black school class on an island off South Carolina.

## THE CONVERSATION

Distributor: Paramount Pictures  
Cast: Gene Hackman.

Credits: Written and directed by Francis Ford Coppola.

## DEADLY CHINA DOLL

Distributor: United Artists  
Cast: Angela Mao, Carter Huang, Yen I-Feng.

Credits: Produced: Andrew G. Vajna; Director: Huang Feng; Screenplay: Ho Jen; Cinematography: Li Yiu Tang.

Story: Kung Fu epic wherein a group of government agents attempt to intercept a shipment of opium and obtain some personal revenge along the way.

## DIGBY THE LARGEST DOG IN THE WORLD

Distributor: Ambassador Film Distributors  
A family show.

## FIRING SQUAD

Distributor: Cinepix  
Cast: Richard Johnson, Franco Nero, Larry Aubrey, Helmut Schneider.

Credits: Producer: Silvio Clementelli; Director: Giuliano Montaldo.

Story: Based on a true story about an occurrence involving military justice at the end of World War Two.

## FIVE ON THE BLACK HAND SIDE

Distributor: United Artists  
Cast: Clarice Taylor, Leonard Jackson, Virginia Capers, Glynn Turman, D'Urville Martin.

Credits: Producers: Michael Tolan, Brock Peters; Director: Oscar Williams; Screenplay: Charlie L. Russell.

Story: A comedy drama about a black middle class family with problems.

## THE GOLDEN VOYAGE OF SINBAD

Distributor: Columbia Pictures  
Cast: John Philip Law, Caroline Munro, Tom Baker, Douglas Wilmer, Martin Shaw.

Credits: Producers: Charles H. Schneer, Ray Harryhausen; Directed: Gordon Hessler; Screenplay: Brian Clemens; Cinematographer: Ted Moore; Designer: John Stoll.

Story: The further adventures of the legendary Sinbad the Sailor.

## THE GREAT GATSBY



Distributor: Paramount Pictures  
Cast: Robert Redford, Mia Farrow, Sam Waterson, Lois Chiles, Bruce Dern.

# Movies to be released now to mid-April

Credits: Producer: David Merrick; Director: Jack Clayton; Screenplay: Francis Ford Coppola; Cinematographer: Douglas Slocombe; Designer: John Box; Costumes: Theoni V. Aldredge; Music: Nelson Riddle.

Story: F. Scott Fitzgerald's classic novel about the rich and their personal relationships, set in the Long Island of the 1920's.

## IDISEMBER MAMA

Distributor: Ambassador Film Distributors  
Cast: Zoëy Hall, Geri Reischl, Joanne Moore Jordan, Greg Mullavey.

Credits: Director: Paul Leder; Screenplay: William Norton; Cinematographer: William Swenning; Music: Herschel Burke Gilbert.

Story: A mental patient escapes and murders several females because he hates women in this horror pic.

## LIGHTNING SWORDS OF DEATH

Distributor: Columbia Pictures  
Cast: Tom Wakayama, Goh Kato, Yuko Hama

Credits: Producer: Shintaro Katsu; Director: Kenji Misumi; Screenplay: Kasuo Koike.

Story: Samuri-kung fu type epic wherein a master swordsman in Japan travels about hiring himself for violent deeds.

## LOVING MOLLY



Distributor: Columbia Pictures  
Cast: Anthony Perkins, Blythe Danner, Beau Bridges, Edward Binns.

Credits: Producer and writer: Stephen Friedman; Director: Sydney Lumet; Based on the novel by Larry McMurtry.

Story: The lives of three people in a small Texas town, with a time span covering forty years.

## MAME



Distributor: Warner Brothers  
Cast: Lucille Ball, Bea Arthur, Robert Preston, Jane Connell, Bruce Davison, Joyce Van Patten, Don Porter, John McGiver.

Credits: Producers: R. Fryer, J. Cresson; Director: Gene Saks; Screenplay: Paul Zindel; Cinematographer: Philip Lathrop; Editor: Murray Winetrobe; Sound: Al Overton; Designer: Harold Michaelson; Costumes: Theodora van Runkle; Choreographer: Onna White; Music and Lyrics: Jerry Herman.

Story: The character Mame returns to the screen in a musical. A young boy is brought up by his life-loving aunt.

## MAN ON A SWING



Distributor: Paramount Pictures  
Cast: Cliff Robertson, Joel Grey, Dorothy Tristan, Elizabeth Wilson.

Credits: Producer: Howard B.K. Jaffe; Director: Frank Perry; Screenplay: David Zelag Goodman; Cinematography: Adam Hollender; Editor: Sydney Katz; Designer: Joel Schiller; Music: Lalo Schiffrin.

Story: A police detective is investigating a sex murder when a clairvoyant comes to his aid.

## ORGY OF THE LIVING DEAD

Distributor: Ambassador Film Distributor  
A triple bill of three horror films: Revenge of the Living Dead, Curse of the Living Dead, Fangs of the Living Dead. Included in the exploitation campaign are free insurance policies for all patrons: their sanity is insured.

## SHE'LL FOLLOW YOU ANYWHERE

Distributor: Cinepix  
Cast: Keith Baron, Kenneth Cope.  
Story: A British sex farce about a medical discovery that means instant attraction by the opposite sex.

## SON OF FLUBBER

Distributor: Bellevue Film Distributors  
Cast: Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Ed Wynn, Charlie Ruggles, William Demerest, Paul Lynde, Ken Ken Murray.

Credits: Co-producer: Bill Walsh; Director: Robert Stevenson; Screenplay: Bill Walsh, Don DaGradi; Cinematographer: Edward Colman; Music: George Bruns.

Story: Professor Brainard returns to wreak more havoc with Flubbergas and dry rain in this Walt Disney comedy.

## SUGARLAND EXPRESS

Distributor: Universal Pictures  
Cast: Goldie Hawn, Ben Johnson, Michael Sacks, William Atherton, Gregory Walcott.

Credits: Producers: Richard Zanuck, David Brown; Director: Steven Spielberg; Screenplay: Hal Barwood, Matthew Robbins; Cinematographer: Vilmos Zsigmond; Art Direction: Joseph Alves, Jr.; Editors: E.A. Abrams, Verna Fields.

Story: A cross country pursuit of two fugitives is complicated when they hijack a police car and force the rest of the force to follow them along the highway.

## THE SUPER COPS

Distributor: United Artists  
Cast: Ron Leibman, David Selby, Shiela Frazier, Pat Hingle.

Credits: Producer: William Belasco; Director: Gordon Parks; Screenplay: Lorenzo Semple, Jr.; Cinematographer: Dick Kratina; Editor: Harry Howard; Music: Jerry Fielding.

## SUPERDAD



Distributor: Bellevue Film Distributors  
Cast: Bob Crane, Barbara Rush, Kathleen Cody, Joe Flynn, Kurt Russell.

Credits: Producer: Bill Anderson; Director: Vincent McEveety; Screenplay: Joseph L. McEveety; Cinematography: Andrew Jackson; Editor: Ray de Leuw.

Story: An establishment father over-complicates his relationship with his daughter by trying to steer her towards a husband in his own likeness in this Walt Disney comedy.

Continued on next page



## Pre-View: (Concl'd)

### THIEVES LIKE US

Distributor: United Artists  
 Cast: Ann Latham, Bert Remsen, Mary  
 Waits, Keith Caradine, Shelley Duvall.  
 Credits: Directed by Robert Altman.  
 Story: Two young people and their life of  
 crime in the 1930's.

### THE THREE MUSKETEERS



Distributor: Twentieth Century-Fox  
 Cast: Oliver Reed, Raquel Welch, Richard  
 Chamberlain, Michael York, Frank Finlay,  
 Faye Dunaway, Charlton Heston, Jean Pierre  
 Cassel, Geraldine Chaplin, Simon Ward, Spike  
 Milligan, Christopher Lee.

Credits: Producer: Alexander Salkind;  
 Director: Richard Lester; Screenplay: George  
 MacDonald Fraser; Music: Michel Legrand;  
 Designer: Brian Eatwell; Cinematography:  
 David Watkins; Costumes: Yvonne Blake de  
 Carretero.

Story: Alexander Dumas' novel is remade. In  
 France in 1625 four young men defeat Cardinal  
 Richelieu's plots to embarrass the King.

### TOUGH GUYS

Distributor: Paramount Pictures  
 Cast: Isaac Hayes  
 Credits: Produced by Dino de Laurentiis.

### WHERE THE LILLIES BLOOM

Distributor: United Artists  
 Cast: Julie Gholson  
 Credits: Producer: Robert B. Radnitz;  
 Director: William Graham; Screenplay: Earl  
 Hammer Junior.

Story: Four Appalachian children attempt to  
 stay together as a family after they have been  
 orphaned.

### ZARDOZ



Distributor: Twentieth Century-Fox  
 Cast: Sean Connery, Charlotte Rampling,  
 Sara Kestelman, John Alderton.

Credits: Written, produced and directed by  
 John Boorman; Cinematography: Geoffrey  
 Unsworth; Designer: Anthony Pratt; Special  
 effects: Gerry Johnston; Costumes: Christel  
 Kruse Boorman; Editor: John Merritt.

Story: In the year 2293 all that remains of  
 society is a super-intellectual group cut off  
 from the rest of the Dark Age-level world. One  
 of the outsiders penetrates the intellectuals'  
 world and havoc begins.

## More Cannes info announced

The Apprenticeship of Duddy Kravitz has  
 been announced as the official Canadian entry  
 to the Cannes Festival in May. Pic is still  
 subject to Fest Committee okay, but no ob-  
 stacles are anticipated. Ted Kotcheff directed  
 and John Kemeny produced this adaptation of  
 Mordecai Richler's novel. Richler wrote the  
 script. Pic opens in Toronto and Montreal on  
 April 12.

Along with choosing the official entry,  
 Festival Bureau Cannes workers are finalising  
 arrangements for this year's excursion into the  
 money markets. Fewer pics than last year's  
 huge crop are expected, but several are on  
 their way. With the final shipping date April  
 15th, the Secretary of State's office has  
 provided information regarding the various  
 mechanics involved.

First, if any filmmaker plans to rent a kiosk,  
 the federal Department of Industry and  
 Commerce will provide fifty per cent financial  
 assistance under its PEMD Program. And that  
 includes travel expenses for someone to look  
 after the booth.

The Festival Bureau will rent only one booth  
 at the Palais des Festivals this year. From it  
 they will distribute corporate information on  
 Canadian cinema, announce Vox programs,

and publicize Canadian entries in the various  
 events.

The office for Cannes in Canada has been  
 established. Located at the Department of  
 Secretary of State, Suite 2102, 1080 Beaver Hall  
 Hill, Montreal H2Z 1S8, it is headed by Mrs.  
 Claire Dubuc. Phone is (514) 283-3281.

The bureau emphasizes that in Cannes at the  
 Vox Cinema, a representative for the film for  
 foreign sales must be there.

The films themselves must be sent to the  
 office named below by April 17, where, unless  
 they will be travelling further after the  
 Festival, the Festival Bureau will handle all  
 shipping and customs, going and returning.  
 Films must be on cores, in cans, and in proper  
 shipping cases.

Financial participation for a film costs \$400.  
 This fee includes two screenings at the Vox, as  
 well as access to Bureau services. Prints  
 should be sent to The Department of Secretary  
 of State, Film Festivals Bureau, 66 Slater St.,  
 Suite 1822, Ottawa K1A 0M5 before April 17.

Publicity material is also being sought. A  
 synopsis, a list of credits, foreign and domestic  
 distributor, and contact sheets of stills.

And finally, about the trip. Reserve your  
 room now. Mrs. Dubuc can handle it. There is  
 no guarantee of accommodation later.

## Cry of the Wild shows B. O. scream

Cry of the Wild, the National Film Board  
 feature made by Bill Mason, and  
 distributed by American National  
 Enterprises, continued to perform ex-  
 ceptionally well at the box office. Openings  
 in eighteen theatres in late February  
 showed strong response to the four-wall,  
 heavily promoted film.

In its original New York early January  
 opening, the film made over one million  
 dollars in initial grosses. It was the first  
 time a four-wall deal was tried in the New  
 York area. Saturation advertising even  
 overcame people's reluctance to use gaso-  
 line to get to the theatres in all S. dates.

Quebec openings in late January  
 brought similar responses. The February  
 22 Montreal opening saw the first three  
 days average, per day, \$3943 at the Cinema  
 Longueuil, \$3314 at the Cinema Mason-  
 neuve, and \$3699 at the Cinema Ville

D'anjou.

At the Cinema Longueuil the advertised  
 showtimes for Saturday the 23rd had to be  
 completely rescheduled to accommodate a  
 prescheduled Mass service, but patrons  
 seemed to be hardly upset at the in-  
 convenience.

The next day police were needed to  
 organize the large crowds at the same  
 theatre.

The film was assembled by Mason  
 practically as a way of using outtakes  
 from a work he made called Death of a  
 Legend. But Cry of the Wild really records  
 his own personal contacts with wolves.

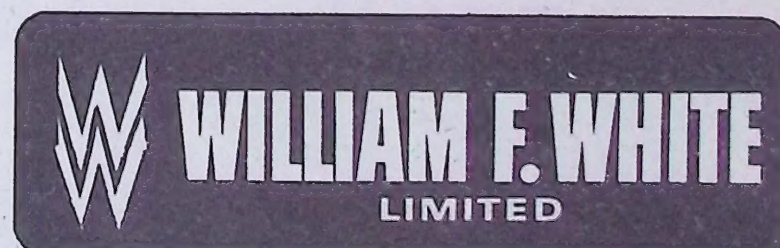
Distrib deal calls for ANE receiving  
 half, the NFB most of the rest, and  
 Toronto's Keg Productions — who pushed  
 into reality — a small portion of the rest.  
 Mason, at this time, receives only his NFB  
 salary.

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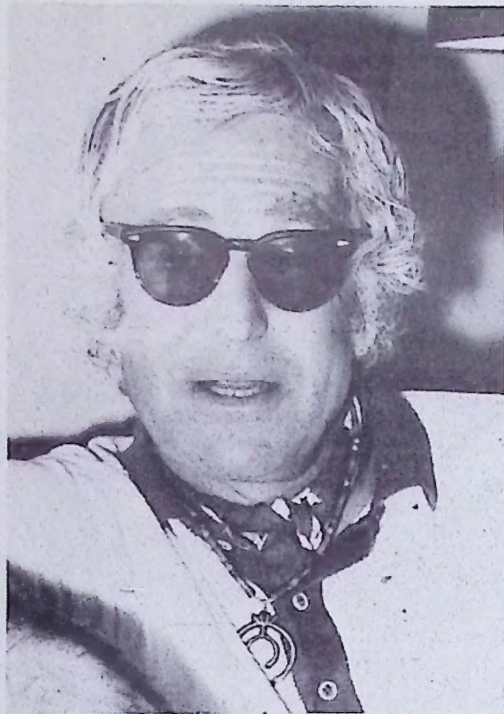


## Visitors

### Passing Through Toronto



Actress Charlotte Rampling was in Toronto to talk about John Boorman's *Zardoz*, in which she has a lead. Twentieth Century-Fox is the distributor.



Producer Robert Radnitz arrived to appear for his latest release, *Where the Lillies Bloom*, for United Artists.



Randy Quaid, nominated for an Academy Award for his performance in *The Last Detail*, came with producer Gerry Ayres. Pic is released by Columbia.



Gerry Ayres, producer of Columbia's *The Last Detail*, flew to Toronto to talk up the pic, most of which was shot here.



Director Denys Arcand was in Toronto for the premiere of his film *Rejeanne Padovani* in English Canada. Pic is distributed by Cinepix.



Director Martin Ritt led the Twentieth Century-Fox contingent for his latest release, *Conrack*.



Screenwriter Irving Ravetch joined Ritt and brought his spouse-co-writer to town to promote *Conrack*.

Director Alexandro Jodorowsky was in town to promote the opening of his film *El Topo*.



*Conrack* screenwriter Harriet Frank, Jr., who co-produced also, was in town for Fox with director Martin Ritt and her husband/collaborator Irving Ravetch.

Director Ted Kotcheff arrived to talk about United Artists' *Billy Two Hats*.

## Gala preem for Duddy

The Apprenticeship of Duddy Kravitz, the feature based on the best seller by Mordecai Richler, will have a gala world premiere in Montreal on April 11th. Pic will begin regular runs at Toronto's Four Seasons Sheraton Cinema and Montreal's Place Des Arts Cinema on April 12th.

The opening is under the sponsorship of the Secretary of State, Hugh Faulkner, and is a \$100 per ticket benefit held under the auspices of ORT, a Montreal Women's charity group. That makes the Astral Bellevue Pathe release the classiest in Canadian feature history, they hope.

Actually, excitement is high over the pic, as word of mouth indicates a superior motion picture. Those empowered to choose Canada's official entry in the Cannes Film Festival this year apparently agree, because Duddy was chosen, subject to the approval of Cannes heads.

The Apprenticeship of Duddy Kravitz was shot on location in Montreal's St. Urbain Street last Fall. It tells the story of a young man with great ambition for wealth and recognition.

Duddy was produced by John Kemeny of International Cinemedia Centre Ltd., with the co-operation of Gerald Schneider's Welco United Canada Ltd., the CFDC, Famous Players, and Astral Films, a division of Astral Bellevue Pathe. Other investors included the Global TV network.

Directed by Ted Kotcheff, an expatriate Canadian, the film stars Americans Richard Dreyfuss, Academy Award nominee Randy Quaid, Jack Warden, Joseph Wiseman, and Canadian Actress Micheline Lanctot.

The film is being distributed in Canada by Astral, and no foreign distribution had been set up as of our press date.

### More news about

## THE CANADIAN SHOWMAN OF THE YEAR AWARD:

With a little more than a month gone by in the first quarter of our National Showmanship Contest, several campaign reports have been submitted. We will report the highlights of these campaigns in the April issue. Remember: — Citations for the first quarter of 1974 are eligible to be won by campaigns for programs shown until April 30th.

**CANADA'S BEST SHOWMAN IS WAITING TO BE CHOSEN  
IT COULD BE YOU!**

The Executive Committee for the Canadian Showmanship Awards met at the end of February. The members are: James Cameron, Famous Players; Bennett Fode (representing independent motion picture distributors); Charles Mason, Odeon Theatres; Barry Silver, Canadian Film Digest; William Soady (representing the Distributors' Association).

These five men decided that theatres will be put into groups using the 1971 population census of cities. Theatres in key cities will therefore compete in a group, and houses in smaller cities, in two divisions, depending upon the size of the populations.

**GROUP "A"** Theatres in areas with population of 150,000 and over

**GROUP "B"** Theatres in areas with population of 50,000 — 149,999

**GROUP "C"** Theatres in areas with population of . . . — 49,999

Don't forget: The Quarterly Citations will go to best campaigns submitted in each of these three divisions. One campaign in every Quarterly period, in each division, will be selected for judging of **CANADIAN SHOWMAN OF THE YEAR** Award. Every campaign in the annual judging will bring \$100.00 to the theatre manager.

To try and ensure that there will be no theatre manager in Canada that has not been told of the Award, the DIGEST has written to all theatres not on the magazine's subscription list. The result of this mailing has brought a satisfactory response, but there may still be theatre showmen that have not been reached. We urge all theatre people to "spread the word". This can only be a truly Canadian National Award with your help!

In Quebec, the Exhibitors Associations are working hard to keep French-speaking showmen up-to-date with Canadian Showmanship Award news. We have reports of a very enthusiastic response to the Contest, and we expect some very good campaigns from showmen in La Belle Province.

The following cities are in **GROUP "A"**: Calgary, Edmonton, Hamilton, Laval, London, Montreal, Ottawa, Quebec City, Toronto, Vancouver, Windsor, Winnipeg.

**GROUP "B"**: Brantford, Burlington, Dartmouth, Guelph, Halifax, Hull, Kingston, Kitchener, Lasalle, Longueuil, Niagara Falls, Oakville, Oshawa, Peterborough, Regina, St. Catharines, Ste. Foy, St. James-Assiniboia, St. John's, St. Laurent, St. Léonard, St. John, Sarnia, Saskatoon, Sault Ste. Marie, Sherbrooke, Sudbury, Thunder Bay, Trois-Rivieres, Verdun, Victoria.

All others are in **GROUP "C"**.

**WATCH YOUR DIGEST FOR INFORMATION AND  
REPORTS IN FUTURE ISSUES.**



# Winnipeg Conference: Cana



Paul Morton of Odeon-Morton Theatres makes a point while directors Peter Pearson (centre) and Don Shebib (right) listen.

For the first-time visitor to Winnipeg in the winter, the weather seemed typical: cold, icy cold especially after leaving screenings at two in the morning. But add to this outside atmosphere a warmth from your colleagues and much heated debate, and, being truly Canadian, you have to use a weather metaphor to describe the Second Annual Symposium on Canadian Film.

The University of Manitoba was the site for both discussions and screenings, and ostensibly the three day session held from February 6-8 was a part of a university-wide Festival of Life and Learning. But there was more to it. In a structured format people from most sections of the Canadian feature industry could gather together and discuss the state of things. Not so much for the students, then, but functioning as a terribly necessary forum for describing the feature industry today.

The end impression: Crisis. Features are not being made; people are not working; governments don't care; all the momentum of last year is disappearing.

On the other hand the symposium offered an opportunity to trade theories and definitions, and to see films, especially several very impressive features made under the CFDC's Special Low-Budget program.

Organizer of the Symposium was Len Klady, Canadian Film Buff and Winnipeg native. Last year's event prompted a desire to make it all-Canadian this year, and so Len set out to do so. He did. Starting last September, he found films and people, and then set up a structure to achieve his goals. "The first purpose is dialogue," he says. "Then we wanted to get those together who wouldn't usually have the opportunity or inclination. Finally we wanted rational discussion with a view to finding some common ground, and then change minds."

Financial support came from the Canada Council, the Festival of Life and Learning, and the Council of Canadian Filmmakers sent two representatives.

Klady gathered together a kit made up of written material to stimulate and provide facts. Full credits and synopses of each feature shown, biographies of participants, and various articles about the state of film, as well as basic documents such as films the CFDC has invested in, were included.

The media was invited: the film trade press, national magazines, various newspapers. Winnipeg media outlets were lined up for interviews with visiting filmmakers.

People began to arrive and the symposium was off and running. A fairly complete list of those who participated: director David Acomb, producer Chalmers Adams, director Denys Arcand, distributor Linda Beath, Marcia Couelle, Kirwin Cox, director Jack Darcus, Canada Council film officer Penni Jacques, director Peter Pearson, director Don Shebib, CFDC's Michael Spencer and Carole Langlois, director Frank Vitale, critic Les Wedman, Sandra Gathercole, exhibitor Paul Morton, director John Wright, the NFB's Martin Defalco who represented the union, director Tom Shandell, director Milad Bessada, Montreal co-op's Guy Bergeron, NFB's Colin Low, David Tompkins, and a silent representative of the Secretary of State, Micheline Morrisette.

Films screened included Wolf Pen Principle, La Mort D'un Bucheron, Between Friends, A Quiet Day in Belfast, The Visitor, Coming Home, Slipstream, Montreal Main, La Maudite Galette, Rejeanne Padovani. Several were world premieres, and all brought out large crowds.

Daily schedules were panels for two hours each morning and afternoon, and three films screened each night. In addition, simultaneous panels were held on Winnipeg filmmaking, and a selection of NFB shorts was shown.

## Canadian Content

The panel: Jack Gray, Sandra Gathercole, David Acomb, Peter Pearson, Paul Morton.

Three matters seemed to run through this discussion. One was how to define what is Canadian. A second was getting Canadian made. The third was getting it shown.

"The problem," said Peter Pearson, "is not excluding American stuff, but getting Canadian efforts onto the screens." The discussion inevitably turned to quotas; Morton emphasized that everyone is in business to make a profit. If Canadian pictures make money, exhibs will show them. Everyone is crying for product. But you can't force people to see movies: do it by ability, not by law.

The rest of the panel felt that the point lay elsewhere. Said Jack Gray: "Long ago we decided we would do certain things in this country, and so we set up the CBC, CFDC, CRTC, all of which are concerned with culture, not business. The point to start is in the making. And then get them shown."



Producer Chalmers Adams said he favours private enterprise working with public efforts to build an industry, not a totally public system.

Milad Bassada was asked how A Quiet Day in Belfast could be considered Canadian. "Because," he said, "The cast, director, editing facilities, labs, and everything else are Canadian. The story has a universal theme even if it is set in Belfast. I make pictures for the world, not for one country." Which may illustrate why the CFDC requirements are based on technical components.

Said Don Shebib: "The only requirement is that the director is Canadian. I don't care where anyone else is from, or where it's made. Look at U-Turn. Made by a Hungarian immigrant, it's a Hungarian film, not a Canadian. The whole viewpoint is anything but Canadian."

Pearson: "There are twelve books I could make into films right now, great Canadian works that are intrinsically part of our culture. That's the identity."

Added Sandra Gathercole: "The Americans have confidence in our stuff. Mounties, and so on. Why don't we?"

Shebib said that the problem is our size. Four thousand miles by four hundred. Quebec has it easier because they're in a space of only 200 by 300 miles. Pearson changed direction by saying the real point is getting our filmmakers out there. "We know that if we let Shebib out of the gate we'll get a Canadian movie, something



Left to right: CFDC Executive Director Michael Spencer, distributor Linda Beath, the Montreal Co-op's Guy Bergeron.

that tells us about ourselves. What we've got to do is allow Shebib to get out of the gate. The writers need security; plays are being produced because writers are working because they know their efforts will be produced. Right now I wouldn't advise anyone to be a screen-writer."

Gray said that quotas really mean security. Continued Shebib: "There's no financial base. A Canadian producer has to make a script no matter how bad it is or he won't eat. He can't turn it down." Gray added that the script level is where the work should be done, but, asked Acomb, who in the CFDC knows a good script?

Shifting slightly Shebib pointed out that no one knows the Canadian audience yet; it's only since 1970 that features have been made. Now we're building on success, and we're reaching the point where we can predict the audience.

But, said Gathercole, distribs and exhibs won't say it's Canadian. Not always so, said both Morton and Pearson. Furthermore, said distributor Linda Beath, why haven't we talked about 16 mm? Most of my 16 mm bookings are Canadian. Why can't that happen in 35 mm? Morton said it is because of a different cost structure.

"What it all boils down to," said Gray, "is that we must commit public funds. We know it, — it's just a matter of how. We need to set up promotion so exhibs will want it and distribs will send the pictures out."

Pearson was asked why he used American actors in Paperback Hero. "First, I didn't use them; I was hired to do a job and had only so much to do with the casting. I did choose Kier Dullea. I needed an actor who could carry a picture for ninety minutes. Canadian actors can't do that yet because they haven't had the experience; if they blow it, they can damage their careers."

"The main point is that when I went down to L.A. to cast I had people knocking on my door. We don't know our position and strength."

## Surviving

The Panel: Martin Defalco, Denys Arcand, David Tompkins, Jack Darcus, Len Klady, Don Shebib, John Wright.

Getting down to the basics: how to survive when all the odds are against you?



Director David Acomb, whose film Slipstream was the best received at the screenings.

You need support, which, said Tompkins, you get by asking for it. But you have to make the movie too. Pick a date and do it, said Darcus. "It's an element bordering on the mystical, but that's what you have to do." Wright agreed. "You don't get going unless you do that."

On the matter of what level budgets to try for, Darcus said he preferred about \$30,000. "You make them with your friends, see the rushes. You can get wiped out by the machines of ACTRA and IATSE and so on. People can grow



Publicist Marcia Couelle, formerly with the Canadian Film Awards, speaks as the NFB's Colin Low listens.

more by making three \$30,000 pictures than one \$100,000."

Shebib said that most freedom could be found in 16 mm with a \$150,000 budget. From two to five hundred thousand is too little to do that kind of job properly. He continued, "There is also too much pressure that the feature is the zenith. Given a script, actors, and a camera, anyone could make one. But it isn't a film. Film is a medium that has a language to be learned and the feature is not the way to do it."

Shebib and Wright felt the CFDC low-budget program is fantastic, but Darcus saw dangers. Tompkins added that all CFDC financing should be for \$100,000 pics. But Bassada said it's a waste of money. "Where does it go? Who distributes it? Who sees it? \$20,000 is enough; give them that."

The discussion turned philosophical. Said John Wright, "To survive as a filmmaker you have to make films — that's to survive in a human sense."

Added Martin Defalco "It's good that filmmaking is difficult. Otherwise it wouldn't be worth it."

The question of freelancing, that is making commercials or sponsored films to eat and planning your features, came up. Darcus felt that anyone who makes commercials will always make commercials, and Shebib agreed.

Where should the films be made? Shebib advocated only two, perhaps three centres. But Wright felt that Eastern centralization must be fought, and it is worth the price to do it.

Defalco brought up the subject of budget levels, and pointed out that it is the audience that decides. If they want expensive films, that's what you have to give them.

The old story of going elsewhere came up, and Darcus summed up the young filmmakers' position: "It's now iffy. In five years I think Canada will be a good place to work. Then we'll be the Establishment!"

## Film Financing

The panel: Peter Pearson, Guy Bergeron, Chalmers Adams, Milad Bessada, Len Klady, Penni Jacques, John Wright.

Penni Jacques outlined the Canada Council program and Guy Bergeron described how his co-operative group operates. He said that they are lowering the number of people in it and the number of films to be made.

Chalmers Adams explained the role of a producer, and, as an aside, what the role of the CFDC is. "It's a round table system. Each investor is made aware of the others' growing excitement about a project. The producer's job is really to catalogue why people invest: real expectation of profit and commercial success, tax benefits, glamour."

"What we may need in the future is another kind of machinery. First, convince someone there are financial possibilities. Then organize



# dian features at crisis point



Director Jack Darcus (left) comments while symposium organizer Len Klady pays close attention.

a cartel of producers to raise money for several movies. Another way is by groups in government or industry supplying the funds.

"People get to the point where they become more ambitious. And I would limit government involvement to 50 per cent, or you have too much possibility of influence. Why do you produce? One reason is because you want to get rich and live in a mansion.

"To be a producer in this country at this time is idiotic."

Milad Bessada said that the problem is you can't get enough money from either source right now.

Adams was faced with opposition about his desire to limited government participation. Many felt that more is needed. "But," said Adams, "too much public money means I'm a civil servant."

Pearson grew angry. "The government has very little sensibility to the film industry. The industry is too small for them to care about. That's why they haven't moved on the tax question. And regarding the Secretary of State's Film Policy Statement, it probably doesn't exist. And I want to make it clear that all this is not the fault of the CFDC."

Adams continued, "It's cheaper for the government to provide incentives than to fully finance films."

"But," said Pearson, "The government has said Screw the Film industry. We don't matter."

The question of regaining your investment in domestic or international sources came up. Said Adams, "The Canadian investor must know that Canadian films can cut it outside the country. And it's important creatively to have foreign actors in films made by people in this room."

Guy Bergeron described the current situation at the co-operative. "A co-op can't start an industry, we operate on the margin, otherwise we can't exist. The package method is better. Get investors on known quantities. We're cutting budgets now, deferrals are more important. Combining the CFDC and some small financing we can make some money."

Adams: "In any other country the creative people would have reached higher points of negotiability, even with commercial compromises. Here there's too much burning out."

Pearson broke in: "Look. We can get ahold of the robber barons who are taking forty million

dollars out of the country and we can provide incentives for producers and investors here. But both those ideas involve the federal government, and right now they show the status quo.

"We're at a point in time when it's all stopped. We don't know what's going to happen. We're at a crisis point. That's why we're here: to talk and find a way."

Tom Shandel put it in a wider picture. "We don't know if filmmaking is an industry or an art. And most Canadians don't know we're at a crisis point in our whole cultural life right now."

Adams: "The future is to do more ambitious things. That means outside stars and private financing. The government won't help. Doing it all in Canada is not good. The idea and control is the important thing."

Jack Gray: "We don't need the outside. We pay 250 million dollars a year for a broadcast network to talk to ourselves. What's ten or twelve million for a film industry? We have to attract the first audiences. It's cultural, not business."

Shandell advocated quotas and quickies. Adams said that cost-benefit analysis is the only way, and can retain dignity. Martin Defalco said that the 60 per cent write-off should be considered as in oil, as an exploration cost.

John Wright gave a credo. "I want to make films any way I want to make them. That's not virtue, it's fact."

As for using outsiders, Shebib summed it up by saying: "You can buy a French tire and your car doesn't give a shit."

All in all, this was the best panel. It was productive, it generated ideas and traded ideas. Then came the degeneration of the afternoon session.

## Distribution and Exhibition

The panel: Michael Spencer, Linda Beath, Guy Bergeron, Paul Morton, Len Klady, Tom Shandell, Kirwin Cox.

At this point in time in this country the most exposed person is the exhibitor. About two years ago it was the distributor; A Fan's Notes made him step into the spotlight. Now with all the quota talk, it's exhibition's turn. I am not saying they are blameless, either exhibition or distribution; far from it. And the exhibitors



The NFB's Martin Defalco, representing the unions at the conference (left) and director Denys Arcand.

know as well as anyone that before long there will be a quota system instituted.

But after you have laid the groundwork, as the previous panels had, and the sense of frustration, a very valid feeling, was compounded by the presence of a group feeling it simultaneously, chaos is ever present.

Chaos struck the afternoon panel. Paul Morton, head of Odeon-Morton theatres, sat alone and was forced to represent all exhibition, the villains. At one point he couldn't get a word in edgewise for fifteen minutes. One attack after another.

But a few points did come out of this session, scattered into the wind almost, because concentration was elsewhere.

Morton emphasized that the problem lies in the second line films. Not Paperback Hero or Wedding in White — "They can play anywhere."

Linda Beath was asked about her experiences as a small distributor. "I don't deal with the major chains because of bias towards getting highest payoff. There's no taking chances. So I go with independents. You need



Canada Council Film officer Penni Jacques makes a point while director John Wright listens.

mammoth organization and plenty of time, but I prefer this to chain hassles. And being a woman makes it twice as difficult."

After agreeing with Beath about the anti-female bias prevalent, Morton brought up the point of the need for a great opening gross in some city. Then all the wheels turn.

Tom Shandel shifted the philosophical level. "The audience has been programmed by foreign taste. Furthermore, as a filmmaker I don't want to do battle with an exhibitor, because a Canadian movie is a foreign film in this country. The chains aren't part of the Canadian film industry. They should be left alone; they won't help. People must put pressure on the government to act unilaterally. Either a network of cinemas or a quota is needed to create audiences."

Emphasizing that all segments of the industry, production, distribution, and exhibition need each other, Morton said that 16 mm networks can't be compared to 35 mm because the costs are so different.

Kirwin Cox brought the quota question to the forefront. "A quota is especially important in towns with one or two cinemas. The economics of the industry now mean only Americans, but we need access. The chains are real estate firms; they don't need to rely on tickets. Historically they've had it easy. Now they must have the responsibility."

Morton began to ask why the exhibs should subsidize when Shandel answered that the exhibs are second level, and have legislation for continual bliss.

A question was asked as to why mediocre American films get played. If Canadian films are so mediocre, put them in instead.

Michael Spencer brought up the idea of eight weeks every two years. Morton said it is impossible to meet. In small markets everything is first run, and besides there aren't enough pictures to fill the screens for that much time.

Jack Darcus related his own experience of playing an Odeon house for one week. Barely below the limit, he was sent off. But, he said, the experience was good for me and helped me develop my audience. Besides, he said, we have to fight Time magazine and preselection in the U.S.

Cox pointed out that exhibition and distribution have been taking money out of the country since they came here. It is time for them to assume some responsibility.

Bergeron burst a small bubble when he reminded the audience that films are such high risks that only big companies can absorb it. And seventy per cent of the box office is generated by a few blockbusters.

Linda Beath commented that just because it's Canadian, it doesn't mean it has to be small. Promote it and make it big. She used as an example the Paperback Hero campaign, which, although made up in New York, helped the picture tremendously.

The only important point that came out of the rest of the discussion was the feeling of frustration, of having nowhere to turn, no one to listen. Survival is at stake, yes, but how to communicate the situation more forcefully?

## Publicity and promotion

The Panel: David Acomba, Sandra Gathercole, Linda Beath, Len Klady, Marcia Couelle, Colin Low.

The value and necessity of publicity and promotion is only now being recognized in Canadian film circles. The panel recognized the need and offered suggestions to remedy the situation.

Sandra Gathercole said that there aren't enough people who are competent. "That's shown by the fact that I did Paperback Hero's opening and I don't know anything about publicity. Paperback had \$10,000 from the CFDC. That made the crucial difference."

Acomba mentioned the trial opening for Slipstream in Alberta. The campaign was tested.

Couelle pointed out that the CFDC money comes off the top and must be matched by the distributor.

Acomba said there's another element: a creative force must be cast. The person promoting must believe in the movie.

Various reporters present related their frustrations, not only in getting stills or biogs, but in getting editors to allocate space to Canadian efforts. A great criminal in this regard is the Toronto Globe and Mail. And of course the Toronto Star wasn't even present.

Gathercole suggested that media access wasn't enough. A national marketing board is needed. Or at least a central point for dissemination of information.

The question was raised as to whether we want tinsel-town glamour. More and more in the industry the answer is yes.

Colin Low suggested the CBC, and the reaction was groans: the network has woefully neglected the feature industry.

Peter Morris of the Canadian Film Institute said that the CFDC should require a unit publicist to be built into the budget.



After the Rejeanne Padovani screening, a group joins director Denys Arcand (left) and director Peter Pearson (right).

Concluded on

page 14



# Complete Academy Award nomination list

## BEST PICTURE

American Graffiti, A Universal-Lucasfilm Ltd.-Coppola Company Production, Francis Ford Coppola, producer, Gary Kurtz, co-producer.

Cries and Whispers, Svenska Filminstitutet-Cinematograph AB Production, New World Pictures, Ingmar Bergman, producer.

The Exorcist, Hoya Productions, Warner Bros., Peter Blatty, producer.

The Sting, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Tony Bill, Michael and Julia Philips, Producers.

A Touch of Class, Brut Productions, Avco Embassy, Melvin Frank, Producer.



The Sting: tied for top number at 10.



The Exorcist: tied for top number at 10.

Battle of Berlin, Chronos Film, Bengt Von Zur Muehlen, Producer.

The Great American Cowboy, Kieth Merrill Associates-Rodeo Film Productions, Kieth Merrill, Producer.

Journey to the Outer Limits, The National Geographic Society and Wolper Productions Alex Grasshoff, producer.

Walls of Fire, Mentor Productions, Gertrude Ross Marks and Edmund F. Penney, producers.

**BEST DOCUMENTARY — SHORT SUBJECT**  
Background, D'Avino and Fucci-Stone Productions, Carmen D'Avino, producer.  
Children at Work, Gael-Linn Films, Loi Louis Marcus, producer.

Christo's Valley Curtain, A Maysles Film Production, Albert and David Maysles, producers.

Four Stones for Kanemitsu, A Tamarind Production (Producer credit in controversy).  
Princeton: A Search for Answers, Kranin-Sage Productions, Julian Krainin and DeWitt L. Sahge, Jr., producers.

**BEST SHORT SUBJECT — ANIMATED**  
Frank Film, A Frank Mouris Production, Frank Mouris, Producer.

The Legend of John Henry, A Stephen Bosustow-Pyramid Films Production, Nick Bosustow and David Adams, producers.

Pulcinella, A Luzzati-Gianini Production, Emanuele Luzzati and Gui Giulio Gianini, producers.

**BEST SHORT SUBJECT — LIVE ACTION**  
The Bolero, An Allan Miller Production, Allan Miller and William Fertik, producers.  
Clockmaker, James Street Productions, Richard Gayer, producer.  
Life Times Nine, Insight Productions, Pen Densham and Kohn Watson, producers.

**BEST FOREIGN LANGUAGE FILM**  
Day for Night, A Les Films Du Carrosse-P.E.C.F. (Paris)-P.I.C. (Rome) Production (FRANCE).

The House on Chelouche Street, A Noah Films Production (ISRAEL).

L'Invitation, A Groupe 5 Geneve-Television Suisse Romande-Citel Films-Planfilm (Paris) Production (SWITZERLAND).

The Predestrian, An ALFA Glarus-MFG-Sietz-Zev Braun Production (WEST GERMANY).

Turkish Delight, A Rob Houwer Film Production, (THE NETHERLANDS).

## SPECIAL AWARDS

(Already announced)

Jean Hersholt Humanitarian Award: Lew Wasserman

Irving Thalberg Award: Lawrence Weingarten.

Special Award: Groucho Marx

Special Award: Henri Langlois.

## BEST PERFORMANCE — ACTOR

Marlon Brando, Last Tango in Paris, PEA Produzioni Europee Associate S.A.S.-Les Productions Artistes Associes S.A. Production, United Artists.

Jack Lemmon, Save the Tiger, Filmways-Jalem-Cirandinha Productions, Paramount.

Jack Nicholson, The Last Detail, Acrobat Films Production, Columbia.

Al Pacino, Serpico, A Produzioni De Laurentiis International Manufacturing Company S.P.A. Production, Paramount.

Robert Redford, The Sting, Universal-Bill Philips-George Roy Hill Film Production, Zanuck Brown Presentation, Universal.

## BEST PERFORMANCE — ACTRESS

Ellen Burstyn, The Exorcist, Hoya Productions, Warner Brothers.

Glenda Jackson, A Touch of Class, Brut Productions, Avco Embassy.

Marsha Mason, Cinderella Liberty, A Sanford Production, 20th Fox.

Barbra Streisand, The Way We Were, Rastar Productions, Columbia.

Joanne Woodward, Summer Wishes, Winter Dreams, Rastar Productions, Columbia.

## BEST PERFORMANCE — SUPPORTING ACTOR

Vincent Gardenia, Bang the Drum Slowly, ANJA Films Production, Paramount.

Jack Gifford, Save the Tiger, Filmways-Jalem-Cirandinha Productions, Paramount.

John Houseman, The Paper Chase, Thompson-Paul Productions, 20th Fox.

Jason Miller, The Exorcist, Hoya Productions, Warners.

Randy Quaid, The Last Detail, Acrobat Films, Columbia.

## BEST PERFORMANCE — SUPPORTING ACTRESS

Linda Blair, The Exorcist, Hoya Productions, Warners.

Candy Clark, American Graffiti, A Universal-Lucasfilm Ltd.-Coppola Company Production, Universal.

Madeline Kahn, Paper Moon, A Directors Company Production, Paramount.

Tatum O'Neal, Paper Moon, A Directors Company Production, Paramount.

Sylvia Sydney, Summer Wishes, Winter Dreams, Rastar Production, Columbia.

## BEST DIRECTOR

George Lucas, American Graffiti, A Universal-Lucasfilm Ltd.-Coppola Company Production, Universal.

Ingmar Bergman, Cries and Whispers, Svenska Filminstitutet-Cinematograph AB Production, New World Pictures.

William Friedkin, The Exorcist, Hoya Productions, Warners.

Bernardo Bertolucci, Last Tango in Paris, PEA Produzioni Europee Associate S.A.S.-Les Productions Artistes Associes S.A. Production, United Artists.

George Roy Hill, The Sting, A Universal-Bill Philips-George Roy Hill Film Production, Zanuck Brown Presentation, Universal.

## BEST ART DIRECTION

Brother Sun, Sister Moon, Euro International Films-Vic Films (Productions), Ltd., Paramount, Lorenzo Mongiardino and Gianni Quaranta. Set decoration: Carmelo Patrono.

The Exorcist, Hoya Productions, Warners, Bill Malley. Set decoration: Jerry Wunderlich.

The Sting, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Henry Bumstead. Set Decoration: James Payne.

Tom Sawyer, An Arthur P. Jacobs Production, Reader's Digest Presentation, United Artists, Philip Jeffries, Set decoration: Robert de Vestel.

The Way We Were, Rastar Productions, Columbia, Stephen Grimes, Set Decoration: William Kiernan.

## BEST CINEMATOGRAPHY

Cries and Whispers, Svenska Filminstitutet-Cinematograph AB Production, New World Pictures, Sven Nykvist.

The Exorcist, Hoya Productions, Warners, Owen Riozman.

Jonathan Livingston Seagull, A JLS Limited Partnership Production, Paramount, Jack Couffer.

The Sting, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Robert Surtees.

The Way We Were, Rastar Productions, Columbia, Harry Stradling, Jr.

## BEST COSTUME DESIGN

Cries and Whispers, Svenska Filminstitutet-Cinematograph AB Production, New World Pictures, Greta Johanson.

Ludwig, A Mega Film S.P.A. Production, MGM, Piero Tosi.

The Sting, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Edith Head.

Tom Sawyer, An Arthur P. Jacobs Production, Reader's Digest Presentation, United Artists, Donfeld.

The Way We Were, Rastar Productions, Columbia, Dorothy Jeakins and Moss Mabry.

## BEST FILM EDITING

American Graffiti, A Universal-Lucasfilm Ltd.-Coppola Company Production, Universal, Verna Fields and Marcia Lucas.

The Day of the Jackal, Warwick Film Productions Ltd.-Universal Productions France S.A., Universal, Ralph Kemplen.

The Exorcist, Hoya Productions, Warners, Jordan Leondopoulos and Bud Smith.

Jonathan Livingston Seagull, A JLS Limited Partnership Production, Paramount, Frank P. Keller and James Galloway.

The Sting, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, William Reynolds.

## BEST SOUND

The Day of the Dolphin, Icarus Productions, Avco Embassy, Richard Portman and Lawrence O. Jost.

The Exorcist, Hoya Productions, Warners, Robert Knudson and Chris Newman.

The Paper Chase, Thompson-Paul Productions, 20th Fox, Donald O. Mitchell and Lawrence O. Jost.

Paper Moon, A Directors Company Production, Paramount, Richard Portman and Les Fresholtz.

The Sting, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Ronald K. Pierce and Robert Bertrand.

## BEST SCREENPLAY

### FROM ANOTHER MEDIUM

The Exorcist, Hoya Productions, Warner, William Peter Blatty.

The Last Detail, Acrobat Films, Columbia, Robert Towne.

The Paper Chase, Thompson-Paul Production, 20th Fox, James Bridges.

Paper Moon, A Directors Company Production, Paramount, Alvin Sargent.

Serpico, Produzioni De Laurentiis International Manufacturing Company S.p.A. Production, Paramount, Waldo Salt and Norman Wexler.

## BEST STORY AND SCREENPLAY

### BASED ON FACTUAL MATERIAL OR NOT PREVIOUSLY PUBLISHED OR PRODUCED

American Graffiti, A Universal-Lucasfilm Ltd.-Coppola Company Production, Universal, Story and Screenplay by George Lucas, Gloria Katz and Willard Huyck.

Cries and Whispers, Svenska Filminstitutet-Cinematograph AB Production, New World Pictures, Story and Screenplay by Ingmar Bergman.

Save the Tiger, Filmways-Jalem-Cirandinha Productions, Paramount, Story and A Screenplay by Steve Shagan.

The Sting, Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Story and Screenplay by David S. Ward.

A Touch of Class, Brut Productions, Avco Embassy, Story and Screenplay by Melvin Frank and Jack Rose.

## BEST ORIGINAL DRAMATIC SCORE

Cinderella Liberty, A Sanford Production, 20th Fox, John Williams.

Day of the Dolphin, Icarus Productions, Avco Embassy, George Delerue.

Papillon, A Coronna-General Production Company Production, Allied Artists, Jerry Goldsmith.

A Touch of Class, Brut Productions, Avco Embassy, John Cameron.

The Way We Were, Rastar Productions, Columbia, Marvin Hamlisch.

## ORIGINAL SONG SCORE

### AND/OR ADAPTATION

Jesus Christ Superstar, A Universal-Norman Jewison-Robert Stigwood Production, Universal, Adapted by Andre Previn, Herbert Spencer and Andrew Lloyd Webber.

The Sting, A Universal-Bill Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Adapted by Marvin Hamlisch.

Tom Sawyer, An Arthur P. Jacobs Production, A Readers Digest Presentation, United Artists, Song score by Richard M. Sherman and Robert B. Sherman, Adapted by John Williams.

## BEST SONG

All That Love Went to Waste, A Touch of Class, Brut Productions, Avco Embassy, Music by George Barrie, lyrics by Sammy Cahn.

Live and Let Die, Live and Let Die, Eon Productions, United Artists, Music and lyrics by Paul and Linda McCartney.

Love, Robin Hood, Walt Disney Productions, Buena Vista, Music by George Bruns, lyrics by Floyd Huddleston.

The Way We Were, The Way We Were, Rastar Productions, Columbia, Music by Marvin Hamlisch, lyrics by Alan and Marilyn Bergman.

You're So No Nice to Be Around, Cinderella Liberty, Sanford Production, 20th Fox, Music by John Williams, lyrics by Paul Williams.

## BEST DOCUMENTARY — FEATURES

Always a New Beginning, Goodell Motion Pictures, John G. Goodell, Producer.

## Nomination totals by pic

PICTURE	COMPANY	NOMINATIONS
The Exorcist	Warners	10
The Sting	Universal	10
The Way We Were	Columbia	6
American Graffiti	Universal	5
Cries and Whispers	New World	5
A Touch of Class	Avco Embassy	5
Paper Moon	Paramount	4
Cinderella Liberty	20th Fox	3
The Last Detail	Columbia	3
The Paper Chase	20th Fox	3
Save the Tiger	Paramount	3
Tom Sawyer	United Artists	3
The Day of the Dolphin	Avco Embassy	2
Jonathon Livingston Seagull	Paramount	2
Last Tango in Paris	United Artists	2
Serpico	Paramount	2
Summer Wishes, Winter Dreams	Columbia	2

## Nominations totals by company

COMPANY	PICTURES	NOMINATIONS
Universal	4	17
Paramount	7	14
Columbia	3	11
Warner Brothers	2	11
Avco Embassy	2	7
20th Century-Fox	2	6
United Artists	3	6
New World Pictures	1	5
Pyramid Films	2	2



# 14 ACADEMY AWARD NOMINATIONS

for Universal Pictures



★ Winner of 10 Nominations including  
**BEST PICTURE OF THE YEAR**  
Best Actor Robert Redford • Best Director

## THE STING

★ ★ ★ ★ ★  
5 NOMINATIONS including  
**BEST PICTURE OF THE YEAR**

*American Graffiti*

BEST FILM  
EDITING

**THE DAY  
OF THE  
JACKAL**



BEST MUSICAL SCORING  
ADAPTATION

**"JESUS CHRIST  
SUPERSTAR"**





Chalmers Adams

## Dollars and Sense Concluded

ceived film, will both be possible. These two considerations together represent the central imperative of the motion picture business; the supplying of the theatrical and television users.

With this view to the user, the thrust must be toward complete development of a variegated programme of films to be produced.

Without doubt there are several Canadian producers who can meet what might be called the reliable source test. They deliver what they propose to make, on time and on budget. Like other manufacturers their well-executed first efforts, often at the price of personal loss and always with great enthusiasm, will justify the confidence of those who finance expansion of businesses. Lending institutions, venture capital groups, and, most important, major distributors, understand the importance of this kind of early growth. They can be expected to be more receptive than they might have been before.

### The producer and the backers

The producer must think practically, of these potential backers. In addition, of course, there are those investors who are excited more by the idea than the financial outlook. Call them the patrons. And there are corporate backers whose interest will be in the good will that may attach to supporting a worthwhile, if less commercial film. Thus prestige, a sense of pride, and public relations can be powerful motive forces.

There are also those who, as manufacturers in the leisure and entertainment field, and even the consumer needs field, will find in a motion picture the opportunity to diversify their product line.

Yet another group is constituted by those who seek principally, in Canada or from abroad, the suitable tax advantages of film investment, some believing there are tax savings to be had from film shelters and others who find that their investment at risk is reduced by special tax concessions.

Obviously each type of backer, no matter if his motive be idealistic or for the purposes of saving taxes, will be happy to see his project make money. Any single financing scheme may involve partners with widely divergent motives and the project can be made to accommodate most of them.

Still, the independent producer, whose personal financial future and whom the development of new projects depends on, is interested in the profits of a film, can never lose sight of the need to recover, at least the cost of his production. Ultimately his most powerful backers will be those with a profit motive.

### More sources

Over and above the investment sources enumerated there are two others that

deserve comment. One is trade credit and the other is deferment of personal fees. Trade credit involves special, often piously hopeful, deals with suppliers, for future payment. Because the film industry involves a lengthy process of preparation before exploitation, such agreements tend generally to drive up costs for the supplier's services and equipment, inasmuch as he incurs interest charges on money which gives cash flow to his own operation while he awaits payment. Prompt payment for services would tend to generate economies in the film industry, thus lowering the cost of production.

The same general criticism can be made of the idea of deferments where personal fees are concerned. Fees are not really that high — sometimes they are not nearly commensurate with the work done, so why not settle for a proper reward for talent, and compensate for the fact that this is not the rich American environment by agreeing on a piece of the action alone, rather than inflating the apparent cost of the film with deferments?

When it is recognized that both trade credit and deferment do nothing more than provide investors with the mere illusion of earnestness of the project's value, perhaps all involved will be more hard-headed in their approach to the business of making films.

### Mix of backers is necessary

As regards any scheme to finance production a healthy mix of backers is a consummation devoutly to be wished. Without legislative safeguards on its investment, government participation alone amounts to whistling up the wind. The user of the film will regard it as a give-away program towards which he has little financial responsibility. However, government can help greatly by offering its money on more favourable terms, insuring a higher potential reward for private backers.

A venture capital group can take a keen long range interest in an area with interesting growth potential and get its feet wet for a relatively modest financial contribution. The lending institutions can provide a battery of services to the small company while helping it create the kind of credit relationships that will be necessary for broadening or diversifying the company's film making activity.

Then, too, a distributor can acquire product at less than it cost in that bygone era when he underwrote production entirely, and thereby free money to furnish support to subsequent projects from his producer-supplier rather than ask the producer to wait on the slow flow of cash from the distributor. Even the exhibitor can benefit from participating in film finance, for he will be able to have his counsel heard on the subject of the best ingredients for commercial purposes and on the subject of their proper exploitation.

First of two parts

## Toronto short nominated for Oscar

Life Times Nine, a short made in Toronto by nine youngsters under the supervision of Insight Production, has been nominated for an Academy Award for best short subject, live action category. And all nine children will attend the awards in Hollywood to see if they win.

Now Insight heads Pen Densham and John Watson feel their chances are good (Balloting is done only by those who attend the screenings, not by the whole academy), and their two competitors and Life Times Nine are the only remaining films out of a field of seventy. But the idea seemed absolutely remote when they entered it.

Of course when they began making it, no one had any idea the effect that the film would have: Special Jury Award at the Nyon International Film Festival, a Silver Hugo at the Chicago International Film Festival, countless CBC showings, first run screenings at Toronto's Cinemalumiere and Cinecity theatres, great sales, and now the award nomination.

The project began when Densham and Watson, both filmmakers who had worked in Canada, the U.S. and Britain, approached two free schools to promote the idea. Nine youngsters participated, the youngest eleven and the oldest fifteen, and professional cameramen and technicians gave their time and energy for free.

Made on a \$5,000 budget, partially financed the Ontario Arts Council, each youngster set out to make a one minute commercial for life. The idea was to apply selling techniques to life itself. As time went on and scripts took shape, the guides found they had something special in the works.

Response at first was nil. Then it came flooding in, and now the Academy Award nomination.

One youngster came up with a commercial for tanks selling the glories of war. Another features a man jumping out of a peanut with a voice over saying, "Don't be a nut. Jump out of your shell." Another is an animated cartoon called The Chess Game. One young man took his cameraman to a park and filmed old people. One shows a dialogue between two ghosts who argue whether they should return to life. In



Pen Densham of Insight Productions, whose film Life Times Nine has been nominated for an Academy Award.

another, adults cavort in a mud puddle. And more.

Of course this film is not the first time Insight Productions has received kudos. Their short Sunburst has played to enthusiastic first run crowds. Thoroughbred won Best Film at the 1973 Black Fly Film Festival in Sudbury. White Days-Red Nights won best Industrial and Promotional Film at the Canadian Film Editors' Guild Awards. Streetworker won Best Edited Film at the Yorkton Film Festival and Best Actuality script at the recent Canadian Film Awards.

And now, with the assistance of the Secretary of State, the entire group is off to Hollywood. The film was entered only five minutes before the entry deadline, but it was in, and now it's a finalist.

Competition is an American entry and a British entry. Canada has one only three Awards in this category: Neighbors by Norman McLaren and Churchill's Island both from the NFB, and Ontario by Chris Chapman.

## Winnipeg Concluded

### The Future of the Industry

The Panel: Denys Arcand, Don Shebib, Peter Pearson, Chalmers Adams, Len Klady, Tom Shandell, Kirwin Cox.

Throughout the conference, plans were being made by some participants to present a set of ideas in the form of a manifesto. This panel provided the opportunity to present the paper as a summary of the symposium's thoughts. Many signed it, but not all. The discussion period was very much concerned with its semantics and areas of reference, but some good points did emerge.

Jack Gray emphasized that the reality of the Canadian cinema is there; no one has to create it. Kirwin Cox mentioned that when you mate culture and business you get a bastard child. So as many alternatives as possible are necessary.

Tom Shandell urged the thrust to be provincial, not federal. He added that an east-west division exists, and everyone should look west.

Don Shebib gave the most graphic personal history of frustrations. Having worked on four scripts for no money, and none may ever be made, Shebib says he's fed up. He's paid his dues; he's worked for pay for only seventeen of the last sixty months. From now on, he refuses to do a script unless it's polished; instead he'll make short films that he's committed to.

Asked how he copes, Denys Arcand said, "Making films takes all my energy. I can't solve all the problems. Since I want to make films, I'm like a fish in a pond. Some crumbs are dropped and I go up and get them. Some are dropped elsewhere and I move there and get them. And so on. I manage to make my films that way."

"Denys," said Don Shebib, "watch out for the worm with the hook."

### The Winnipeg Manifesto.

We the undersigned filmmakers and filmworkers wish to voice our belief that the present system of film production-distribution-exhibition works to the extreme disadvantage of the Canadian filmmaker and film audience. We wish to state unequivocally that film is an expression and affirmation of the cultural reality of this country first, and a business second.

We believe the present crisis in the feature

film industry presents us with an extraordinary opportunity. The half-hearted measures taken to date have failed. It is now clear that slavishly following foreign examples does not work. We need public alternatives at every level in the film industry. We must create our own system to allow filmmakers the option of working in the creative milieu of their choice.

We insist that the various governments of Canada implement the necessary policies to provide an alternative and a complement to the private production capacity in the Canadian feature film industry by providing a public mechanism and the resources to fully finance Canadian features.

Therefore, we call on the federal government in cooperation with the provincial governments:

1) To create a public production capacity that will allow full financing of Canadian feature films.

2) To create a public distribution organization with broad responsibilities for promotion and dissemination of Canadian films here and abroad.

3) To create a quota for Canadian films in theatres across the country.

The following people at the conference signed the manifesto: Tom Shandell, Milad Bessada, Martin Defalco, Peter Morris, Jack Darcus, Colin Low, Len Klady, David Acomb, Don Shebib, Peter Pearson, Sandra Gathercole, Les Wedman, Kirwin Cox, Jack Grey, Jean-Pierre Tadros, Frank Vitale, Denys Arcand, John Wright, Agi Ibranyi-Kiss.

### The Screenings

All of the screenings were well attended, even the midnight showings. Held in a large room holding five hundred, the filmmakers present held talk sessions after the showing of their films.

Of all the movies screened, the most vociferously received was David Acomb's Slipstream. The fans went wild. Least attendance was registered at La Mort d'un Bucheron, but Arcand's Rejeanne Padovani provoked a very positive response.

Of those showing good attendance, the least liked, and at the same time the most talked about, was A Quiet Day in Belfast.

And the gratifying part of the screenings was the favourable response to the CFDC low budget efforts: Wolf Pen Principle, The Visitor and Montreal Main.

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Feature Situation



# CTV, CBC slate feature showings

The Canadian Television Network (CTV) has made a major move into the Canadian movie territory by buying a package of Canadian features through John F. Bassett. At the same time, the CBC grabbed a few amidst rising criticism of its performance in supporting Canadian features.

The CTV package includes *Wedding in White*, *The Pyx*, *Slipstream*, *Face Off*, *Paperback Hero*, *Keep it in the Family*, *Across this Land* with Stompin' Tom Connors, *Rip Off*, *The Rainbow Rainbow Boys*, *Act of the Heart*, and *Goin' Down the Road*. All have been released theatrically.

Also included were two films not yet seen in theatres: Bassett's *To Kill the King* and John Wright's *The Visitor*, a CFDC Low-budget effort.

The only French Canadian effort is Denys Arcand's *Rejeanne Padovani*. It will be dubbed.

Pics just now on the screen will not be shown for some time, so theatrical runs of *Paperback Hero* and *The Pyx* and *Slipstream* will not be

affected by TV competition.

Both Murray Chercover, CTV president, and Bassett were pleased with the purchase. Both felt that it was a tangible move to support the film industry. Price paid was something like \$500,000 total, or \$15,000 per pic.

Of course Global started the ball rolling in high gear when it bought about thirty films; many of them French Canadian, and started running one per week at the 10:30 Saturday spot.

The CBC, meanwhile, has completed a deal to show several more features. *Mon Oncle Antoine* — shown by the French network to huge audiences last year — will be shown on English stations. Plus *Another Smith* for *Paradise* and *Journey*. The former is by Tom Shandell and the latter by Paul Almond. Reported price paid is \$30,000 each for *Journey* and *Mon Oncle Antoine*, and \$15,000 for *Another Smith* for *Paradise*. Each film will receive two showings, over two years.

The CBC has shown Canadian films in the past. *The Luck of Ginger Coffey*, *Nobody*

*Waved Goodbye*, *The Offering*, and several more were telecast some years ago. But it is recently that the feature industry has grown rapidly, and only *The Rowdyman* and *Goin' Down the Road* have been seen in recent times. So the CBC has been faulted for not supporting Canadian features.

Now, with a co-production deal with Quadrant for *Coup d'Etat* and an option on Richard Rohmer's *Ultimatum* novel, it is the Public Affairs department which is going one step further and producing features. CBC efforts in that vein in the past—*Caroline*—have met with critical guffaws.

Now that all three networks are jumping in to

bid, it can only help the filmmakers. They need the cushion of TV sales to help finance their efforts. And since CTV pays somewhat the same price for foreign efforts, why not buy Canadian product?

In the long run, it can only help the feature industry.

Of course there is another factor to consider, and that is supplying work for people in the feature industry when little shooting is taking place. The CBC is taking a tentative step in that direction by hiring well-known feature directors to direct segments of dramatic series. The Collaborators will be helmed by Eric Till, Alan King, Don Shebib, Don Owen and Peter Carter.

## CBC TV movie scheduled for broadcast

CBC Vancouver had made a ninety minute feature drama for television based on the Cariboo gold rush of the 1860's. It will be telecast March 25th at 8:30 pm EST.

The story is of a band of immigrants, Canadians and hangers-on who try to follow a path through the forests of B.C. The trail ends and they use the Fraser River as a route. Privations and basic survival struggles occur. The final Goal: the rich gold strikes in the Cariboo.

Filmed on location in B.C., the story is based on historical fact, when countless people tried to conquer the forest route to strike it rich. Co-writers Len Peterson and Don Eccleston used actual diaries as source material.

Eccleston also acted as producer and director on the project. The rest of the crew includes: cinematography by Bob

Reid, editor Mal Baardsnes, background music score by Bobby Hales, assistant director Bob Akester, sound by Hans Fousek and Ladislav Ondra, lighting by Berk Skelton, Dennis Robertson, Richard Bylin, and Bruce Striegler, sound editing by George Johnson, art direction by Murray Devlin, costumes by Jean Causey and Joanna Walton, make-up by Phyllis Newman and Jacqueline Wilkinson, stunt co-ordination by Mike Tyree. Technical advisors for the raft scene were Ray Mueller and Glen Hooker.

Cast includes Michael Collins, Helene Lasnier, Marek Norman, Claude Maher, Peter Haworth, Joseph Golland, Don Francks, Dale Wilson, William Nunn, Helen Shaver, Andrew Mowatt, Bob Parker, Franklin Johnston.

Songs were written by Don Francks (music) and Len Peterson (lyrics).

## CBC attitude to Cdn features called 'scandalous'

February was the month the CBC's license came up for renewal in front of the Canadian Radio-Television Commission, and everyone from the CRTC chairman himself down to the filmmakers present lambasted the public network for their disregard of Canadian features. CRTC Chairman Pierre Juneau called the CBC attitude 'scandalous'.

Representatives of the Council of Canadian Filmmakers, an industry activist group made up of all segments of the filmmaking process, said through their spokesman Peter Pearson that just when the English feature industry needs support, the CBC offers none.

Pearson cited statistics on the number of movies shown on the CBC Toronto outlet, and said that although the CFDC had invested in one hundred and one features in recent years, the CBC had shown only two. And now they purchased three more. They didn't even bother to bid on *Slipstream*, the Canadian Film Award winner; Global and CTV vied for it, and CTV got it.

Pearson called for an increase in the number bought, and, despite some theatrical mathematics, got his message across that the CBC is derelict in its duty to support Canadian feature efforts. They are a part of the cultural expression of the

country, said Pearson.

The idea that Global is investing in features (Duddy Kravitz) makes the whole situation seem more ludicrous. Of course the CBC did show Canadian features several years ago — *The Luck of Ginger Coffey*, *Nobody Waved Goodbye* — and even invested in co-productions like *Caroline*. But recently, while the amount of drama has declined on the network, the amount of features shown has virtually become nil. Now the CBC is starting again, but too slowly.

Pierre Juneau, as a former NFB head who helped get French efforts on the French network, with the result that theatrical audiences were helped to grow, said the CBC attitude was scandalous. And he reacted with chagrin to filmmaker William Fruet's statement that while the French network feels Quebec efforts are worthwhile, the English network feels that English efforts are inferior.

The future was described as rosier by a worried director of programming Lister Sinclair. But that doesn't explain Global's involvement and CTV's larger purchase.

Even the Sunday afternoon *Filmmakers Series* came under attack; the films shown are paid \$3,500 each, not even enough to cover costs.

## RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

*"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"*

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

*"I like your style!"*

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## Soundtracks

### Thriller stuff

Papillon  
Music by Jerry Goldsmith  
Capitol ST 11260

This Academy Award nominated score is one of those pieces of music that movies seem to require today. Let's get the hit song out of it so we can get publicity. Let's have the score almost non-existent and in there only when the audience needs a little help to get the point.

Film music today is so secondary that even calling it functional is not enough; it was always functional because it served the picture first and foremost. But in the old days, no matter how much the composers stole from the great romantics, each composer did have his own sound and did create music that was more than filler or inciter. You enjoyed the music

and were conscious of its existence as you watched the screen. When in recent films have you felt the same way?

For *The Sting* yes; for *Papillon*, certainly not. When I listened to this album about a month after I saw the movie, I felt as if it was a new experience. I really couldn't recognise a note, not even the hit song. No memories of scenes surged back into view from my memory; the connection just wasn't there. As a matter of fact, after listening to this album several times a week ago, as I write this I find it difficult to remember much about it.

What has film music come to if this is all it is: nada?

Craftsmanlike is probably the word most would use to describe this score. Lush backgrounds, the accordion mouth organ for France. It's not really even background.

### There is a 'Davis sound'

Classic Film Scores for Bette Davis  
Charles Gerhardt, National Philharmonic Orchestra  
RCA ARL 1-1083

Here we are in the old days again, and right away we hear a difference. In the thirties there was probably too much music; the audience didn't really need all that insurance stimulation to evoke the right response level. But on the other hand the music meant more, both to the composers and to the filmmakers. Music described character, themes, and achieved an almost symphonic or dance role in the movies.

This album takes that premise one step further. Charles Gerhardt, the conductor, maintains that there is another feature common to this particular collection of film music: a Davis Sound. That is, because of Davis' strong personality, she managed to influence the creations of several composers to create her music in a particular way.

Gerhardt says that music for films has one major advantage over music tailored to certain other needs. The composer has more than a plot and script to go by; he has the finished film. And he has a familiarity with the star.

Whatever the source of inspiration may be or the reason for the music, in the end we have the

music itself to contend with. Listening to this album is a little like walking in and out of a symphony. There is a similarity in sound and approach, although I think that the similarity arises more from being Hollywood-influenced than from any Davis influence.

Looking at the composers we can see why. Max Steiner, Erich Korngold, Franz Waxman seem to be from one period, while Alfred Newman (*All About Eve*) is from another. Or perhaps another studio, which is also true. In other words, do we have a Bette Davis sound or a 1930's sound with one 1950's sound included?

Whatever one decides, Newman's music is the best. It has more force, character and individuality than the other bits included. And it is the only one that seems unique. Certainly it is separate from the rest of the album, which could be titled a Warner Brothers symphony, or parts thereof.

Bette Davis was, and still is, a strong actress, and while it is true that many composers with sensitivity would end up with a common thread in their music, we still must remember that there is more to music criticism and appreciation than this consideration. On that basis, the album is very much for film buffs. There's too little meat for the rest. But that is who it is intended for.

### Dorothy revisited

The Wizard of Oz  
Original Soundtrack  
MGM SE 3996—Polydor

What can you say about this soundtrack? MGM began a string of brilliant musicals with this one, and rarely did they surpass this effort. Listening to this record is like reliving a favorite experience, because so well does the movie magic work that the pleasure can be rekindled with every viewing, or hearing.

But there's more. The songs themselves are good enough to stand on their own. Of course when you have such able practitioners of the art of acting as Garland, Jack Haley, and especially Bert Lahr and Ray Bolger, you're on your way to success.

The album adds more: dialogue that tells the

story as well as introducing each song. And thankfully there's not too much of it, so the listener does not become impatient and want the song to begin already.

Production values are good, and thankfully no attempt has been made to transform the mono original into stereo, an effort which usually results in worse sound.

All the songs are there too, from *Over the Rainbow* to the various *If I Were...* tunes sung by each of the travellers.

Unfortunately the album notes are just a promo for the movie. It might have been interesting to find out more about the making of the movie and how the score was arrived at. Nevertheless, returning to Dorothy's journey is enjoyable enough.

### Wattsax encore

The Living Word  
Wattsax 2  
Various Artists  
MGM-Polydor STS 2-3018

After the initial success of *Monterey Pop* and *Woodstock*, hardly any rock movies have been successful. The same applies to soundtracks. *Wattsax* is an exception, perhaps because it is black orientated, or maybe because it's a foreign experience to most.

The film is of a concert with music central to the movie. But the concert is a show of black pride and enjoyment that is crucial to what the

movie has to say. Scenes in *Watts* are inter-mixed for contrast.

On the soundtrack you have the music and some commentary: Jesse Jackson getting the crowd going, Richard Pryor doing a comedy routine. And the music itself: Kim Weston, The Rance Allen Group, Jimmy Jones, The Emotions—for the most part secondary acts on the day's list. That is the main bugaboo with a second album from the same pic, especially when both packages are double album sets.

But the production is pretty good, so if you are a soul fan, after you've collected almost every soul record available, add this one to your collection.

### Preview weekend given by two distribs

Two Canadian distribs got together to run a weekend preview-festival at the University of Toronto. Screenings were held all day and evening in two rooms, with filmmakers present. Idea was to acquaint the public with product.

New Cinema Enterprises and Cinema Images were the companies involved. Public display area included coffee for between viewings as well as a table of promotional material from the two all-Canadian distribs.

Among the films shown were *Before the Revolution*, *Bombay Talkie*, *Abel Gance*:

*The Charm of Dynamite*, *A Portrait of Jason*, *The Girls*, and *Montreal Main*. Latter's director Frank Vitale was on hand for discussions, as was Josef Skvorecky, screenwriter of *End of a Priest*, which was also shown. Premieres included *Godard's Tout Va Bien*, which arrived in a French-only version. New Cinema's Linda Beath expects a sub-titled print for its first-run showing at Toronto's New Yorker cinema.

The response was enthusiastic. The idea is to build an audience for a distribution network outside of the major 35 mm circuits.

## New Products

### New Darkroom goggles

A Dutch manufacturer of optical equipment has developed lightweight dark room goggles for industrial use, in particular in film-processing laboratories, which enable the wearer to see up to a distance of 20 metres in the dark. The main application of the goggles is for observing and supervising film development processes in dark rooms.

The goggles consist of a bi-optical system of two fixed lenses, two image-converter tubes and two adjustable eye-pieces. The current for the generation of the high voltage (12kv) is supplied by a miniature 1.35 Volt mercury cell.

The goggles are fastened to the head by means of a self-tightening strap. As soon as the current is switched on the wearer receives an image of the surroundings which can be adjusted between 0.25 and 20 metres.

When changing over to work in normal light the front of the goggles can be turned 90 deg downwards.

The principal data are as follows: Field of view is 30 degrees; total magnification is 1.1 times; resolution is 1.5 mrad; eye-piece ad-



photo: Netherlands Embassy

A new type of darkroom goggles is now available.

justment is plus to minus 5 dioptries; adjustable eye-piece distance is 60-72 mm; length is 115 mm; width is 195 mm; weight is 500 grams; the filter for dark room light source is Kodak Wratten 87 C.

The dark room goggles are supplied in a small case lined with expanded polystyrene. For further information contact the Royal Netherlands Embassy, third floor, 275 Slater Street, Ottawa K1P 5H9, or the consular offices in Toronto, Montreal, Edmonton and Vancouver.

### Akai's new VTR

The first compact and completely portable 1/4-inch color videotape recorder camera system that features automatic "between scene" editing is available to the audio-visual trade from Braun Electric Canada, Ltd., Mississauga, Ont.

The Akai CCS-150S VTR color "Videography" system, retailing at about \$6,000, features a lightweight 5 1/2-pound handheld camera and a recorder that can be carried over the shoulder.

Its wide range of uses include staff equipment monitoring, training, time and motion study, pilot films, traffic study and medical procedures.

The camera is compatible with all other videotape or TV systems on the market. It exceeds most of the accepted specification standards for VTR models. Cost of the camera only is about \$4,000.

The system means that anyone can videotape 26 minutes on a reel of low-cost 1/4-inch tape on battery power or AC and get full-color playback instantly on any standard TV set. The tape can be erased and reused hundreds of times.

In addition to "automatic editing", the system features sound dubbing and stop action similar to that seen in television replays of sports events.

Although each 1/4-inch reel records and plays 26 minutes, the battery-powered unit will record externally for up to one hour without recharge, or the AC adapter may be utilized.

The camera is comparable in size to today's Super 8mm movie cameras.

The wide-angle to telephoto lens is a six-to-one zoom and has an automatic, servo-controlled iris which varies the aperture of the f2 lens to compensate for varying light levels. Sensitivity range is 33 to one, which helps the camera maintain constant levels in panning and while zooming.

A 600-ohm unidirectional microphone is built-in, but provision is provided for plugging in an external microphone.

This column provides information about new developments in technical aspects of film production, distribution or exhibition. Send your information and photos to New Products, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call the editor at (416) 924-3701.

### NFB adds new feature to roster

The National Film Board is currently shooting another feature in Montreal. Production began February 19 on *Why Rock the Boat?*, with John Howe as director.

Based on the comic novel by William Weintraub, the film recounts the adventures of a young newspaperman. Featured actors are Stuart Gillard, Tiiu Leek, and Ken James.

Others in the cast include Henry Beckman, Patricia Gage, Sean Sullivan, Bud Knapp, Marie-France Beaulieu, Maurice Podbrey, Henry Ramer, Reuben Moreno, Tom Harvey, and Barry Baldéro.

Weintraub wrote the screenplay and acts as producer. James de B. Domville is executive producer, Malca Gillson is associate producer, Ashley Murray is Assistant Director, Savas Kalogeras is director of photography, Earl



photo: Akai

TV personality Doug Crosley demonstrates the new Akai 1/4-inch color "Videography" camera available from Braun Electric Canada Ltd. The camera weighs only 5 1/2-pounds and retails for about \$4,000.

For further information on the Akai CCS-150S VTR color system, contact Braun Electric Canada Ltd., 3269 American Drive, Mississauga, Ontario.

Preston is production designer, Jean Savard is business manager, and Philippa Wingfield is costume designer. The story, set against the background of Montreal in the mid-Forties, was inspired by Weintraub's own experiences as a reporter. Harry Barnes wants desperately to achieve success at the *Daily Witness*, the dullest paper in town. His future is in the hands of Phillip L. Butcher, the most vicious managing editor in the newspaper business. He is guided by a photographer. Adding to further complications, his romance is frustrating and he can't achieve his goal of losing his virginity.

Barnes is played by Gillard, Beckman plays Butcher, Ken James plays the photographer, and Tiiu Leek plays the activist romantic quest.



# Books about Film

## 'Canada is the cradle of direct cinema'

**Living Cinema:**  
New Directions in Contemporary Film-Making  
By Louis Marcorelles  
Burns and MacEachern, \$9.25

It seems that almost daily new terms, definitions, and categories are entering the film lexicon, and French critic Louis Marcorelles puts in his own additions in this interesting little volume.

He calls his concepts direct cinema and concrete cinema, and Canadians figure prominently in discussions of both. Marcorelles is a French critic who has also written for several film magazines, and is best known for his association with *Cahiers du Cinema*. He offers here a fairly detailed look at his ideas about trends in documentary cinema, and then movies as a whole.

These two forms of documentary, he says, are really the future of film; Hollywood-type narrative is out. Although this statement seems more like the words of a prophet than a critic and student, when he gets down to talking about direct and concrete cinema, I think what he really means is that the important and innovative cinema will come out of documentary, not narrative.

Which brings us to definitions of his terms. Direct cinema is defined more by components and practitioners than by a simple statement. It means participation in the event and allowing it to appear. The filmmaker not only records the event, he also jumps right in and participates in it. There is no camera sitting in judgement; not like cinema verite which implies that the camera does not exist. And since the sound recorder is in there too, the vocal is moved out of its secondary position into one of equality with the camera. One filmmaker describes the relationship between the two as having two cameras.

The central condition of direct cinema is the new equipment recently developed. 35 mm is

out; 16 mm, portable and fast, is acceptable. Its mobility allows the filmmaker to get right into the event. You end up with a "synchronous image."

The development started with British documentary makers like Karl Reisz, Lindsay Anderson and Tony Richardson, with their 'free cinema'. Added were the French New Wave. But they never made it to direct cinema.

It took several Americans and mostly Canadians to develop the concept fully. Americans Richard Leacock, D. A. Pennebaker, Albert Maysles, and Emile de Antonio, with Canadians Gilles Groulx, Pierre Perrault, Michel Brault, Wolf Koenig, and Terence McCartney-Filgate. Most of the Canadians came out of the NFB. Add to this list Colin Low's Challenge for Change program for the NFB and the concept becomes clearer. Morley Markson and Allan King are left out because Marcorelles says their camera is too voyeuristic, it never participates.

Groulx' *Le Chat dans le Sac* was really the seminal film in the development of direct cinema, and a recent example is Perrault's *L'acadie, L'acadie*.

Concrete cinema, somewhat related to direct cinema, is entirely synthetic; it is formed through man's craft with everything deliberately planned and nothing left to chance. It's an esoteric artistic cinema, and includes the American underground and animation.

Practitioners include Stan Brakhage and two Canadians, Norman McLaren and Michael Snow, especially. Others are Kenneth Anger, Gregory Markopoulos, and Jonas Mekas.

Marcorelles may be a prophet or he may not. It is interesting that cinema innovation is occurring in the areas he describes, and the book therefore catches the reader accustomed to putting documentary to a far corner of his moviegoing experience. There's more there than meets the eye.

of San Simeon, she supplied the wit and charm necessary to bring the place alive. Handed money and investing it so shrewdly that she became one of the richest people in Hollywood. The happy-go-lucky blonde, the flapper, put in virginal costume pictures where she played someone totally foreign to her own character, because she could swear like a sailor. The out-of-place fun-lover in the midst of exquisite antiques, whom Shaw wanted to play Eliza Doolittle.

Hearst used her to get through encounters he found uncomfortable. And her total lack of recognition that World Wars were happening, or political events were taking place that would influence the history of the century, political events and social events that Hearst was part of, but she was not.

Then *Citizen Kane*. Hearst was only a rough model for Kane, and the only resemblance Marion had to Susan Alexander was the blonde hair. Susan was portrayed that way for dramatic effect; Hearst helped Marion enormously, but she did get good notices from rival papers, and in her time was certainly more complicated than cardboard Susan, though not as pixie-cute as Guiles makes her out to be.

The unfortunate point about Kane's effect was the timing. By the time Kane came out, Hearst was 77 years old. Life began imitating art, because their heyday was past, and as Hearst aged Marion did drink more and get depressed more. Her career was in a downslide never to be overcome, and she faced the fact that Hearst had little time left to live.

The makings of a great movie, it seems. Whether the picture has already been made is hard to say, although I would agree with Guiles' contention that Kane bears little resemblance to Davies' real life.

But let's face it, if Hollywood would ever make a biography of Davies, it would probably turn out like *Citizen Kane*. Which is exactly why Welles' movie is so brilliant.

## Harris as poet

**I, In the Membership of my Days**  
by Richard Harris  
Random House, \$5.50

Most of us know Richard Harris as an actor. Some are familiar with the song MacArthur Park which he made into a hit record several years ago. But the man is more versatile than that, to be sure. He has made other records, and now has published a book of poems, a book of most of the poetry he has written.

The writings cover the years 1939 to 1972. Since Harris was born in 1933, he was only six when the first poem was written. Fortunately there are only a couple of poems from this time, as they're pretty bad, but they show a curiosity about life, people and experience that probably resulted in his chosen profession. No one has a greater sense of curiosity about human emotion and experience than the artist, whether he is an actor or writer or whatever.

Harris is more actor than writer, but reading his poetry is interesting because it sheds light on a very powerful screen and stage presence. The poems are very much autobiographical, whether early or later efforts.

The section of the book from 1939-1946 finds the world of Richard Harris in the youthful quest for his place in the universe. He seems to have had a happy childhood, and the poems show a young man not so much precocious but

mature. There is joy and there is pessimism. The style is very straightforward. He uses narrative rather than imagery.

Only two poems are in the 1947-1957 section, and unfortunately Harris never explains why. Perhaps he simply stopped writing, which seems unlikely. Or maybe he felt they weren't good enough for this public display. At any rate, the vast portion of the book consists of efforts created from 1958 to 1972.

These poems have much in common. The style is free verse with no punctuation. The music is harsh and very rarely lilting. They are about death, parting, hurt and pain, changing oneself and another. There is a melancholy always present. Some of the poems are several pages long, and the use of imagery grows as the book proceeds, but each poem seems to try to achieve the same goal: to try and capture one moment. The moment is a feeling or an insight.

The subject matter is people. Aunt, father, Christy Brown appear, and Harris usually uses an experience with one of them as a jumping off point for something he is trying to show about people in general.

This is not the greatest poetry, but it is enjoyable to read, whether you are interested in the poems themselves or in Richard Harris. Most of the time the two are actively inseparable. Harris also has a book of short stories and a novel on the way.

## Views of Michael Snow

**Michael Snow/A Survey**  
By Michael Snow  
Bonanza, \$1.49

Michael Snow is one of the most influential filmmakers now working. Not in a Hollywood sense, like the New Wave or British realists where the theory could be applied to mass box office pictures. Snow's influence resides in the very 'art' of the cinema. What is a movie? its components? how does it work on the viewer? how can it be used as an artist's tool?

Snow is also one of the most influential artists working today. This book was designed and compiled by him for an exhibition at the Art Gallery of Ontario in 1970. All of his quests, and many of his sources are in these pages. Why *Wavelengths* or *La Region Centrale* are what they are can perhaps be found here, or at least a viewer can obtain some clues.

The book begins with a Snow genealogy. His father was a bridge engineer and they had a summer cottage near Chicoutimi, Quebec. Two important points, for the cottage was eventually to influence Snow greatly. The motion of light on water on Lac Clair serves as the basis for his great painting 'Lac Clair' and the visual effects of *Wavelength* are central to this effect

of motion.

The book includes a foreword by critic Robert Fulford, a discussion by Dennis Young, and a note on Snow's films by P. Adams Sitney.

Fulford tries to place Snow's work in a context: what it is, where it came from, why he does what he does. He says that Snow's focus is the nature of the act of art itself; he is engaged in radical art: art that goes to the root of art. Finding out what happens is central to his work.

Snow tells how he does it: "I make up the rules of a game, then I attempt to play it. If I seem to be losing, I change the rules."

Sitney describes his films: structure becomes the content.

All together, combined with the old photos of his family and youth, candid shots of his friends and Snow himself, his paintings, sculptures, and the photos he has taken himself, a portrait of Michael Snow at a certain point in his career results.

This point is not only a particular step in his life as an artist, it is also a consolidation of what he had been looking for up to that time, and a point of presenting a full idea of his aims. A small volume, but valuable if you are to see his work in any medium.

## Crucified by Kane?

**Marion Davies**  
**The Intimate Biography**  
by Fred Lawrence Guiles  
Bantam, \$1.95

Marion Davies is one of those Hollywood personalities that seemed to get lost in the shuffle. Lost, that is, until the recent wave of nostalgia brought her back somewhat. Or lost, possibly, because of *Citizen Kane*; as dream-like as her life was in many ways, fiction seemed to dominate the truth, and Orson Welles' takeoff became more real than her real life, and art eclipsed life altogether. Or so says author Guiles.

He claims that Davies' real achievements in the movies have been totally put out of sight because the public and critics came to believe that *Citizen Kane*'s Susan Alexander was totally Marion. Only recently, says Guiles, as film festivals have revived her work, has the public and critical establishment re-evaluated her and found a great talent and a great star.

Guiles' job is to right the wrong, and he sets out by proclaiming that this book is the whole truth. He never met her, and very often he attempts some very simplistic psychological diagnoses, most of which fall flat. But in outlining her history, his reverence, and, because he was a boyhood fan, his quest for nostalgia, take second place.

If you want to make psychological judgments, it's easy because the facts lend themselves to it. Here is Davies with a father who is rarely around and a mother training her daughters to marry well. Father substitute in rich Hearst, right? Here is Davies with a stammer that leaves her only when she is in front of a camera, performing.

Davies denying that she wanted marriage; claiming that she felt secure with Hearst as it was, then having an affair with most of her leading men, and always when he stayed away too long, at which point he'd come running back. Or, when she was unhappy, turning to drink and mother. Uneasy among the treasures

**CASTING A PRODUCTION?**  
**USE A FREE LISTING**  
**IN CASTING AND POSITIONS**

SEE PAGE 20

## Coming in the Digest:

**The gospel of the CFDC according to Michael Spencer**

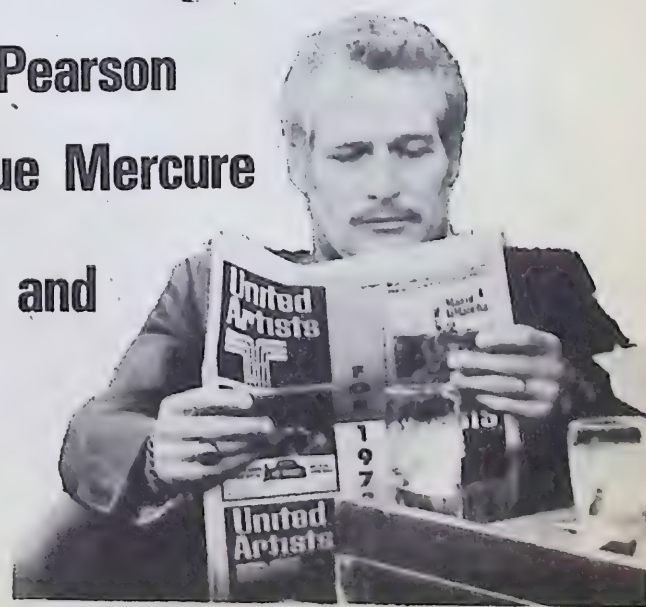
**Films and Education: Adapting features for classroom use**

**The Makers of The Paper Chase**

**Director Peter Pearson**

**Actress Monique Mercure**

**Plus Kate Reid and all the usual departments features, and other goodies.**





# Canadian Box Office Statistics

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS	DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
AMBASSADOR	Alien Thunder	Saskatoon	Paramount	1 week	10,762	IFD	Commuter Husbands and Suburban Wives	Montreal	Snowdon (822)	4 weeks	17,992
		Regina	Metropolitan	1 week	7,662						
		Prince Albert	Strand	1 week	11,161		Last House on The Left	Sudbury	Empire (516)	3 weeks & 2 days	15,198
	Run Stranger Run	Halifax	Capitol (1980)	4 weeks	25,729						
	Walking Tall	Regina	Broadway (685)	9 weeks	49,571	PARAMOUNT	Serpico	Toronto	Two Theatres	3 weeks	101,600
	Not Now Darling	Vancouver	Lougheed	1 week	13,278			Ottawa	Place de Ville (771)	1 week	10,700
		Edmonton	Towne (525)	9 weeks	119,000			Montreal	Two Theatres	3 weeks	74,900
		Saskatoon	Towne	4 weeks	45,519			Vancouver	Two Theatres	3 weeks	76,300
ASTRAL	L'Emmerdier	Quebec City	Dauphin (623)	1 week	8,000			Winnipeg	North Star (689)	3 weeks	28,100
ALLIED ARTISTS	Papillon							Calgary	Calgary Place (444)	3 weeks	31,600
								Edmonton	Westmount (803)	3 weeks	34,200
								Hamilton	Jackson Sq. (691)	3 weeks	29,900
		Toronto	Four Theatres	10 weeks	405,000		Don't Look Now	Toronto	Two Theatres	10 weeks	137,600
		Vancouver	Orpheum (2,872)	10 weeks	281,000			Ottawa	Place de Ville (457)	5 weeks	36,700
		Montreal	Palace (2,037)	10 weeks	291,000			Montreal	Place Ville Marie (599)	1 week	12,700
		Dorval	Red Room (822)	10 weeks	96,000			Edmonton	Garneau (631)	4 weeks	26,000
		Ottawa	Capitol Sq. (499)	10 weeks	135,000		Paper Moon and Save The Tiger	Toronto	Multiple	1 week	22,800
		Calgary	Palliser (569)	10 weeks	137,000						
		Edmonton	Westmount (838)	10 weeks	98,000		Harold and Maude (English)	Quebec City	Cartier	6 weeks	37,450
		Kitchener	Lyric (1132)	6 days	11,000						
		Winnipeg	Metropolitan (1803)	6 days	16,000						
BELLEVUE	SuperDad	Calgary	Two Theatres	2 weeks	21,772	UNIVERSAL	The Sting	Toronto	Hyland (790)	9 weeks & 3 days	325,395
		Edmonton	Two Theatres	1 week	20,102			Montreal	Atwater (1096)	9 weeks & 2 days	316,141
CINEPIX	Kung Fu's Hero and The Angry Dragon	Toronto	Coronet (748)	2 weeks	15,000			Calgary	Uptown (511)	9 weeks & 3 days	113,978
	True Nature of Bernadette (French)	Vancouver	Dunbar (639)	2 weeks	6,500			Winnipeg	Odeon (1104)	9 weeks & 3 days	130,462
	Kamouraska	Toronto	Fairlawn (1164)	3 weeks	14,000		American Graffiti	Toronto	Uptown (605)	21 weeks	491,865
COLUMBIA	The Way We Were	Ottawa	St. Laurent (770)	15 weeks	109,000			Edmonton	Varscona (499)	20 weeks	183,469
		Peterborough	Odeon (974)	2 weeks	18,000			Vancouver	Varsity (501)	21 weeks	267,112
		Burlington	Odeon (424)	9 weeks	28,000			Montreal	York (830)	20 weeks	214,213
		Moncton	Capitol (828)	3 weeks	22,000			Regina	Capitol (1130)	4 weeks	63,844
		Winnipeg	Garrick 1 (618)	9 weeks	99,000	WARNERS	The Exorcist	Toronto	University (1382)	9 weeks	824,213
		Regina	Roxy (771)	9 weeks	56,000			Vancouver	Stanley (1042)	9 weeks	379,446
		Calgary	Odeon (663)	9 weeks	35,000			Montreal	Loews (2056)	2 weeks	238,335
		Vancouver	Odeon (680)	9 weeks	150,000			Winnipeg	Capitol (1413)	2 weeks	97,928
		Hamilton	Centre	17 weeks	93,000			Calgary	Palace (1774)	1 day	8,224
		Montreal	Cote Des Neiges (721)	9 weeks	47,000		Jeremiah Johnson (R.R.)	Chatham	Capitol (997)	1 week	8,066
		Edmonton	Meadowland (788)	9 weeks	88,000			Sarnia	Capitol (981)	1 week	10,440
		Toronto	York (758)	17 weeks	310,000			Windsor	Centre (926)	1 week	10,884
								Leamington	Vogue (635)	1 week	2,638
		Toronto	York (758)	1 week	27,000		Magnum Force	Toronto	Imperial (864)	9 weeks	117,644
	The Last Detail	Toronto	York (758)	1 week	27,000			Toronto	Towne & Countryside (717)	6 weeks	41,516
IFD	Crepuscule Des Crapules and L'Invincible Dragon Noir	Montreal	Arlequin (1296)	3 weeks	21,814			Toronto	Mississauga Sq. 1	9 weeks	54,783
								Toronto	Yorkdale (738)	7 weeks	49,445
	Guess What We Learned In School Today and The School Girls	Victoria	Fox (447)	3 weeks	9,417			Toronto	Cedarbrae (571)	6 weeks	29,861
		Hamilton	Eve	2 weeks	9,653		Mc Q	Toronto	Imperial (641)	1 week	12,758
									Bramalea (343)	1 week	4,173

## El Topo descends upon us

By Lloyd Chesley

From time to time a film emerges from nowhere, it would seem, and takes the public and industry by storm and surprise. They call it a "sleepér", although it takes more work than any standard production to get the film to the public, and the Establishment of production can never figure out why a dark horse should suddenly be a hit out of nowhere. El Topo is one of the most recent and foremost examples.

I first came across the film some three years ago at the Elgin Cinema in New York, an Underground and Revival House then showing Raymond Rohauer's Buster Keaton Collection. El Topo was the midnight show and, being from Toronto, I had never heard of it. But the lobby photos were shocking enough, heralding a surreal-Western fantasy that smacked of the metaphysical: freaks and blood, Hinduism and John Fordism, Clint Eastwood and Jesus Christ.

While in that run, El Topo was seen by John Lennon who convinced promoter Allen Klein that the film merited proper distribution. Klein took him up on it and put it into regular release in the U.S. and Europe. Then it came to Toronto for midnight shows at Cinecity where demand there brought it into a regular run here in Canada.

And in Canada, where the industry is still new and determined to find its identity, we can look at the great success from the relatively unheard-of Mexican industry and ask ourselves "Have they found the clue to success we have been looking for?"

We can start to examine the film by looking at its maker.

The film was, if we are to listen to the man who made it, totally the product of Alexandro Jodorowsky. This very un-Mexican name actually belongs to a Chilean of Russian lineage. When he was twenty, Jodorowsky went

to Paris where he delved in many arts including mime with Marceau, street theatre and even designed a show for Maurice Chevalier. Then he went to Mexico where he spent ten years in the theatre, directing over 100 plays in which he participated in all facets of production. Then he made a short film which he more or less considers an exercise in the art. His first film was, therefore, El Topo.

Like all Latin American countries, Mexico suffers from a highly restrictive government that loves to practice censorship. This was one of the reasons Jodorowsky took on the classic Western form for his film, knowing that the popularity of the violent genre would convince the government they had little more to expect than a standard horse opera. The powers that be were a little flustered when they heard the film would contain quite a lot of nudity, but they knew they could cut anything they wanted (indeed a full half hour was out of the Mexican version).

But would Jodorowsky treat the genre as an exploration of the Mexican psyche or would he, as many Latins do, use it as a political platform to attack the injustices over-running the people there? In fact he does neither, but, like the South's greatest artists, rare men like Jorge Luis Borges, he creates a highly religious, metaphysical document.

Jodorowsky, in fact, does not regard the film as Mexican at all. A man who has lived in many lands, he says all countries eventually become like a jail. He feels political revolution is purely egotistical; and why delineate political inequality when all people are aware of it through their own personal suffering? A pure mystic, he has no interest in attacking anyone or anything. To him there is no good or bad, only energy that can be used constructively or negatively.

He considers cities and television two of man's greatest errors, not in that they exist, but in the way they exist. "TV can in fact be man's new Temple, but the men who use and control it only for wealth must be put out, just as Christ put the priest out of the Temple."

And so the film he makes is totally personal, a statement that comes directly from him, the creator. "I do everything. The director should act in the film. He must be inside and outside, the alpha and the omega. The best part of directing is making love to the actresses. This is real contact, real life experience."

Jodorowsky tries to practice himself what he shows in the film to make it a portrayal of himself. In making the film all the people involved participated together, lived together, ate psychedelic mushrooms together, meditated together, abstained together and so on and so on. The film was shot completely in sequence. Dealing with the subject of change, the cast and crew must change as the story, the characters, the themes do.

And is he presenting a portrait of a culture or a statement of a theme? Jodorowsky sees art as a key. "I search to give enlightenment in two hours. I ask of film what most North Americans ask of psychedelic drugs, the difference being that when one creates a psychedelic film he need not make a film that shows the visions of a person who has taken the pill; rather he needs to manufacture the pill."

This mystical film using the scenery of Mexico as its decor is a fantastic hit, the midnight shows at Cinecity sold out hours in advance. The audience is a complete cross-spectrum of the public. Jodorowsky's symbolic work does indeed seem "made for humanity, for a symbol has many levels and each person can react in their own way."

"The influences on me are international. My nationality is planetary."

## York U. hosts Cdn symposium

York University's Vanier College in Toronto was the site of a three-evening gathering on Canadian film, complete with guest speakers, screenings and discussions, during February.

Organized by film student Vincent Dorval, the conference, held February 26-28 in Vanier College facilities, began with the opening of a display from the Canadian Film Institute of stills from the years 1900-1973. The same evening saw screenings of NFB shorts, 1930 talkies, and the features Back to God's Country and The Best Damn Fiddler from Calabogie to Kaladar. At the discussion period were Richard Lieterman, Gerald Pratley and moderator Stan Fox.

The next evening saw screenings of Between Friends and La Mort d'Un Bucheron. The panel consisted of Friends producer Chalmers Adams and Doug Davidson.

Thursday evening began with a selection of shorts made by the students at York, and then to two films by Gilles Groulx. Final screenings were August and July and Dr. Frankenstein on Campus. The panel consisted of Gilles Groulx, Jacques Leduc, Bon Fothergill, and York Film Program Head James Beveridge.



# International Scenes

People, Places and Events from Around the World

**Porno and related areas:** In Paris, those involved in Last Tango in Paris were sued by an irate father for \$10,000 in damages. He claims his young son appears in the picture, and therefore is tainted by scandal. Unfortunately, the lad's sister had given approval, so the father was awarded ten cents damages... Catherine Deneuve is suing photographer David Bailey over the publication of some pictures of her in the nude. Seems she okayed the pics, but only for one magazine some time ago... Bernard Brook-Partridge, the British censor, has quit his post. He claims he was being corrupted...

**Las Vegas has ruled Last Tango obscene...** Gate Studios in London have been closed. Part of the Rank organization, they were used in pre-war days for religious pics... Playboy is out of the movie-making business... William Friedkin is soliciting the advice of Jeanne Moreau for the French version of the Exorcist.

**Women:** Jeanne Moreau has written a screenplay. Called The Actresses, the star wants to direct it herself... Long time critic and screenwriter Penelope Gilliat has written a screenplay that she will direct herself... Joanne Woodward has been a vegetarian for years. Now Paul has joined her...

**Festivals:** Berlin Festival June 21 to July 2nd... SMPTE will hold a conference at the Century Plaza Hotel in Los Angeles from April 21 to 26. Special guest will be Frank Capra... Milan will host the International Review of Cinema and TV Films on Flying from April 19 to 21... The Krakow Festival for shorts will be held June 4-9... Another shorts festival will be held at Oberhausen from April 22 to 27... The Zagreb Animation Festival is set for June 10 to 15... Features and Shorts will be shown at the Philadelphia International Festival from May 3 to 8.

**Success:** Universal's American Graffiti has garnered forty million dollars in domestic grosses to date. Same company's The Sting has achieved twenty-one million... Joseph Mankiewicz has been named great American director for 1974 at the U.S.A. Film Festival on March 25th. A seven film retrospective will be presented... After three best sellers and a teleseries, police author Joseph Wambaugh is going to retire from the force... Last year in Italy Jean Paul Belmondo had four and Alain Delon had two of the top grossing pics... Phil D'Antoni has been signed for three more pics for Fox. His Seven Ups looks like a fifty million dollar grosser...

**Companies:** Paramount Presents is a ninety minute tribute to the company to be seen on the American ABC network... Warners is suing an Indian film company over the theft of Dirty Harry. The Indians pirated the sound track and story. They call it Khoon, Khoon, which means Blood, Blood... Patrolman Roy Vaughn is suing National General for ten million dollars for alleged slurs in Executive Action... Rank gave to two parties in the recent British elections. Five hundred pounds went to the Liberals and thirty-five hundred to the Tories, so they didn't exactly pick a winner.

**Oldies:** MGM is screening films from its library in the Grand Hotel in Las Vegas... Time-Life is planning to re-release the Harold Lloyd comedies they purchased from his estate. Modern themes, scores and sound effects will be added... Walt Disney is re-releasing early Mickey Mouse cartoons for theatrical showing. They date from 1932 to 1934

Carol Burnett has joined the cast of Billy Wilder's remake of The Front Page for Universal... Paramount had a magazine length promotion folder in a recent New York Times Sunday edition. It featured new releases along with pictures and stories about the old days... And regarding Paramount's excursion into old times with The Great Gatsby, booking in New York has netted over a million dollars from New York area exhibs... Three houses will be used. Two will have general admission at four dollars per, and the other will have reserved seats at six dollars each. Latter is for those who don't want to stand in line.

Columbia is re-organizing everywhere. They paid off their debt of ten million dollars in November, they've sold their New York location, Transworld Communications, and Learning Corporation of America. They have set a limit of three and a half million dollars on their involvement in any picture, and are going into co-financing deals. Polomar has concluded a joint deal with them. Polomar made Sleuth and The Heartbreak Kid and has Coca Cola and Bristol Myers money behind it... Universal opened a new building in their Universal City complex by having an actress wear a filmkini. That's a bikini made of film cut from current Universal releases.

**People:** Charles Aznavour is taking a one year sabbatical from singing. He's writing a script and will star in a detective pic... Pierre Cardin is doing the costumes for a Russian ballet film of Anna Karenina... William Friedkin is currently on a university tour in the U.S... Lee Strasberg, founder of the Actors' Studio, has taken his first acting role since the late thirties. He's appearing as a mobster in the Godfather, Part 2... Jean Gabin, 70, will retire this year... Alexander Solzhenitsyn sold Carlo Ponti a script for Richard Burton some time ago when Ponti was at the Moscow Film Fest... Ray Milland will not retire this year.

**Projects:** Sergio Leone wants to make Once Upon a Time in America, a gangster pic... Ray Stark wants Jack Benny and Red Skelton for The Sunshine Boys... Martin Ritt and Woody Allen will combine forces for The Front for Columbia... Monty Python's second movie will be Monty Python and the Holy Grail... Luis Bunuel's son Juan is making a film in Madrid with Catherine Deneuve and Fernando Rey... Jon Finch will appear in The Spirit of England, the true story of Robin Hood...

Tony Curtis and Milton Berle are appearing in Lepke... Aubrey Belasco formed a production company after the success of the Super Cops. His first pic will be with Ron Liebman... Alice Doesn't Live Here Anymore will be produced by David Susskind for Warners. Martin Scorsese directs and Ellen Burstyn and Kris Kristofferson star... William Friedkin will move his base of operations to Universal... Latter plans sequel to Airport. Pic will be called Airport 1975... Hitchcock will make a film based on The Rainbird Pattern for Universal... Rooster Cogburn returns to the screen for Universal, and the Duke will again star... Other Universal projects include Jaws, to be directed by Steven Spielberg, and The Eiger Sanction to star Clint Eastwood...

Madeline Kahn has joined the cast of Young Frankenstein, Mel Brooks' Fox comedy... James Coburn joins Gene Hackman and Candace Bergen in Bite the Bullet for Columbia... James Caan will play Billy Rose to Streisand's Fanny Brice... Man with the Golden Gun is now in pre-production. Filming starts mid-April... Valerie Perrine and Gary Morton have joined the cast of Lenny for U.A. Cinematographer Geoffery Unsworth was refused permission to shoot the pic by local American unions... Disney is making Island at the Top of the World and Diamonds on Wheels... Paramount's Jackie Sussann opus Once is not Enough features Kirk Douglas, Melina Mercouri, David Jansen, Alexis Smith, and George Hamilton...

Richard Lester is now director of Juggernaut for U.A... Norman Jewison has a futuristic lethal game pic called Rollerball planned for U.A... Robert Redford will appear in Mayberry's Kill for Universal... Paramount will make The Dollmaker with Jane Fonda. Story is of a Kentucky family moved to wartime Detroit and their hardships... EMI is making Agatha Christie's Murder on the Orient Express. Stars are Sean Connery, Vanessa Redgrave, Albert Finney, Ingrid Bergman, Richard Widmark, Lauren Bacall, Ralph Richardson, Jacqueline Bisset, and Michael York.

When the night before shooting was to commence for Universal's Earthquake came along, all involved retired for a good night's rest. Just nearby a tremor occurred.

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# Digest Casting and Positions

Are you looking for actors, technicians, teachers? Or anyone else for any position in the film industry or related areas? The Digest will provide a FREE listing in this column to help you. Send your information to Casting and Positions, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call the editor at (416) 924-3701.

## Backdoor Theatre Toronto

Backdoor Theatre is in desperate need of volunteer help in all areas of production and office activities. Also interested in hearing from directors, actors and actresses. Send photos and resumes to Artistic Director, Gino Marrocco.

Still looking for original Canadian scripts. All scripts should be sent to Backdoor Theatre, 474 Ontario Street, Toronto, Ont. M4X 1M3, Att: A. Volpe.

## Brock University Drama Department St. Catharines, Ontario

Looking for one to three faculty to teach in at least two of the following areas: film-making, film history and aesthetics, playwriting, theatre research, Canadian Drama and film, Drama and Education, acting directing. Apply to Maurice Yacowar, Chairman, Department of Drama, Brock University, St. Catharines, Ontario.

## Factory Theatre Lab Toronto

Looking for technical personnel. The following are needed for the spring season: Technical director, production manager, 2 to 4 stage managers; also interested in stage, lighting and costume designers and a costume mistress. Apply immediately to Ken Gass, 374 Dupont St., Toronto or call (416) 921-5989.

## Galt Little Theatre Galt, Ont.

Looking for an acting instructor, 3 sessions a week for 4 weeks, beginning week of April 8th. Fee — \$450 plus some travel allowance. Send resumes to: Mrs. Betty Wilson, Galt Little Theatre, R.R. 4, Galt, Cambridge, Ontario by March 18th.

## Genesis Company Theatre Vancouver

The Genesis Company theatre is looking for an experienced business manager to handle publicity, promotion, touring arrangements etc. Please apply in writing to: The Genesis Co. Theatre, c/o 2 — 2148 Blenheim St., Vancouver, B.C.

## George Brown College Toronto

Now conducting theatre arts courses in dance and drama. Dance courses are in association with the Toronto branch of the Canadian Dance Drama Association. Apply to George Brown College of Applied Arts and Technology, P.O. Box 1015, Toronto, Ont.

## Resource Foundation for the Arts Petty Harbour, Nfld.

The Mimmers Troupe is looking for eclectic, experienced, non-Equity actors, actresses, puppeteers etc. for loose '74 season. Modest salaries. Work will include touring and involvement with small Nfld. communities from time to time. Contact: Chris Brooks, Resource Foundation, Petty Harbour, Nfld.

## TA2 (Theatre Assistants Theatre Assistance) Toronto

TA2 operates as an "Office Overload" for Metro theatres looking for reliable and enthusiastic people to keep on file on whom we can call to assist both us and various theatres on a temporary basis. We will train you and pay by the hour. Specifically we need a part-time publicity assistant, ushers and ticket takers. Please call: Danny Jellis, (416) 651-0323.

## Theatre Calgary Calgary, Alta.

Harold Baldrige, artistic director of Theatre Calgary is seeking new Canadian scripts for consideration for the 1974/75 season. Mr. Baldrige presented the world premiere of a new Canadian play Walsh by Sharon Pollock, this past November which met with critical and audience enthusiasm. Playwrights should send their scripts with a stamped, addressed return envelope to: Mr. Harold Baldrige, Theatre Calgary, 211 — 11th Ave., S.W., Calgary, Alta. T2R 0C2.

## Theatre Ontario Toronto

A proposed course limited to 20 participants to be chosen from open application is planned for August 18 to 25. Aimed at community theatre directors, the course would include lectures, practical workshops and demonstrations and

may be conducted by Dr. Robert Schneiderman, Professor of Drama Production at Northwestern University in Illinois. Confirmation of the workshop will depend on sponsorship and interest shown. For additional information write: Directors' Summer Workshop, Theatre Ontario, 559 Jarvis St., Toronto, Ont. M4Y 2J1.

## University of Windsor Windsor, Ont.

Director/Acting Instructors are required by the School of Dramatic Art. The candidates will be required to teach acting or voice, plus directing major productions with additional courses in History, Speech or Interpretation. Salary is negotiable. Effective September, 1974. Apply to: Director, School of Dramatic Art, University of Windsor, Windsor, Ont. (519) 253-4232, ext. 145.

# Digest Movie Quiz

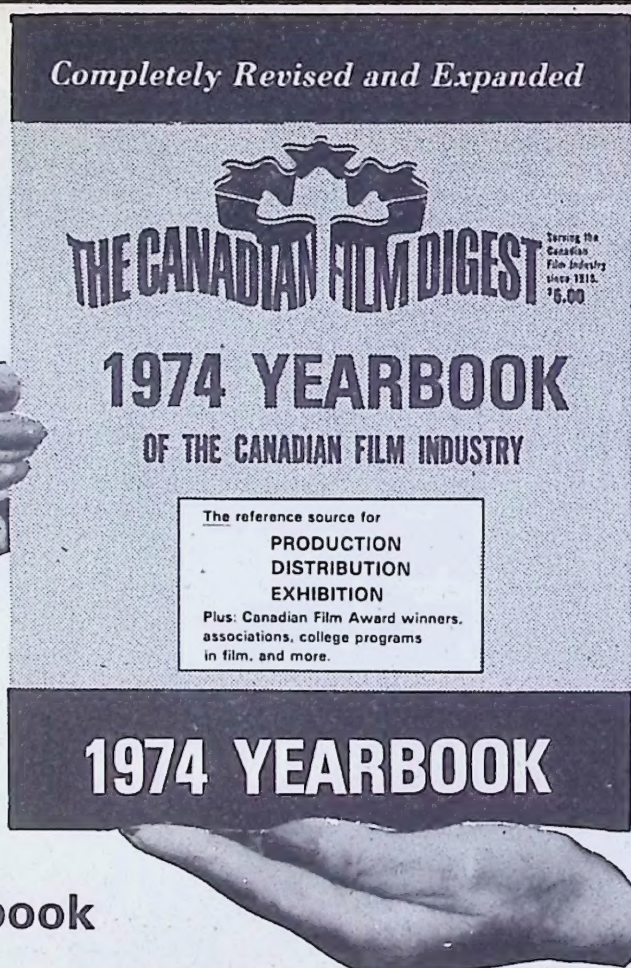
## Special Academy Award Quiz

1. Name the movies the following actresses appeared in to garner for them the best actress award: Audrey Hepburn, Norma Shearer, Helen Hayes.
2. Name the movies the following actors appeared in to garner for them the best actor award: Laurence Olivier, George Arliss, Ernest Borgnine.
3. James Cagney won an oscar for best actor only once, and it was for his role in a musical. Name the movie.
4. She won awards for playing Southern belles, but she wasn't from the South. Who was this best actress? Name the films.
5. Who was the only actor to win two consecutive best actor awards? Name the films.
6. Irene Dunne was nominated for best actress for the following roles but lost each time. Name the movies. She played: a wife and mother, a young bride in the West, a mad divorcee, and an authoress.
7. John Huston received Best director nominations for two well-known films but lost. Name the films.
8. One of the best Cole Porter-Astaire-Rogers musicals featured a song that won the best song award, but it wasn't by Porter. Name the song and the film.
9. Who was the only actor to win three times the best supporting actor award?
10. Who won the best supporting actor and actress awards last year?

Answers:

1. Roman Holiday, The Divorcee, The Sin of Butcherflies are Free.  
2. The Gay Divorcee, 9. Walter Brennan.  
3. Yankee Doodle Dandy, 1942. 4. Vivien Leigh  
4. The Continental  
5. Spencer Tracy for Captains  
6. I Remember Mama, Cimarron, The Awful  
7. The African  
8. The Asphalt Jungle, 8. The African  
9. Spencer Tracy for Captains  
10. Joel Grey for Cabaret, Eileen Heckart for  
from The Gay Divorcee, 9. Walter Brennan.  
Queen, The Asphalt Jungle, 8. The African  
Truth, Theodora Runs Wild, 7. The African  
Remember Mama, Cimarron, The Awful  
Courageous, 1937, and Boys Town, 1938. 6. I  
Desire, 5. Spencer Tracy for Captains  
for Gone with the Wind and A Streetcar Named  
3. Yankee Doodle Dandy, 1942. 4. Vivien Leigh  
Madelon Claudet, 2. Hamlet, Disraeli, Marty.  
1. Roman Holiday, The Divorcee, The Sin of

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## British salute for NFB

The National Film Theatre in London paid tribute to Canada's National Film Board through a two-week retrospective opened March 11.

Sydney Newman, government film commissioner and chairman of the NFB, represented the Board during the program which opened with a reception hosted by the Canadian High Commissioner in London.

Throughout the two weeks, NFB productions were presented daily at the NFT. Special film programs covered such aspects of the Board as the animated film, the experimental film, the work of Norman McLaren, the French Canadian film, films for social change and the role of the NFB in the Canadian scene.

Mr. Newman and two NFB filmmakers took part in an open panel discussion on the Board

and its aims on the second day of the festival.

British television took the opportunity of the tribute to feature the work of the National Film Board. The British Broadcasting Corporation telecasted the NFB feature "Time Of The Hunt" (Le temps d'une chasse) across its network while. Independent Television scheduled special programming to honour the Board.

Other screenings included Grierson, with director Roger Blais in attendance; sixty items from Colin Low's Challenge for Change program; and the nine film sequence on the Netsilik Eskimos.

NFB productions have long been popular at the NFT theatre, but this is the first time a major retrospective has been held.



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